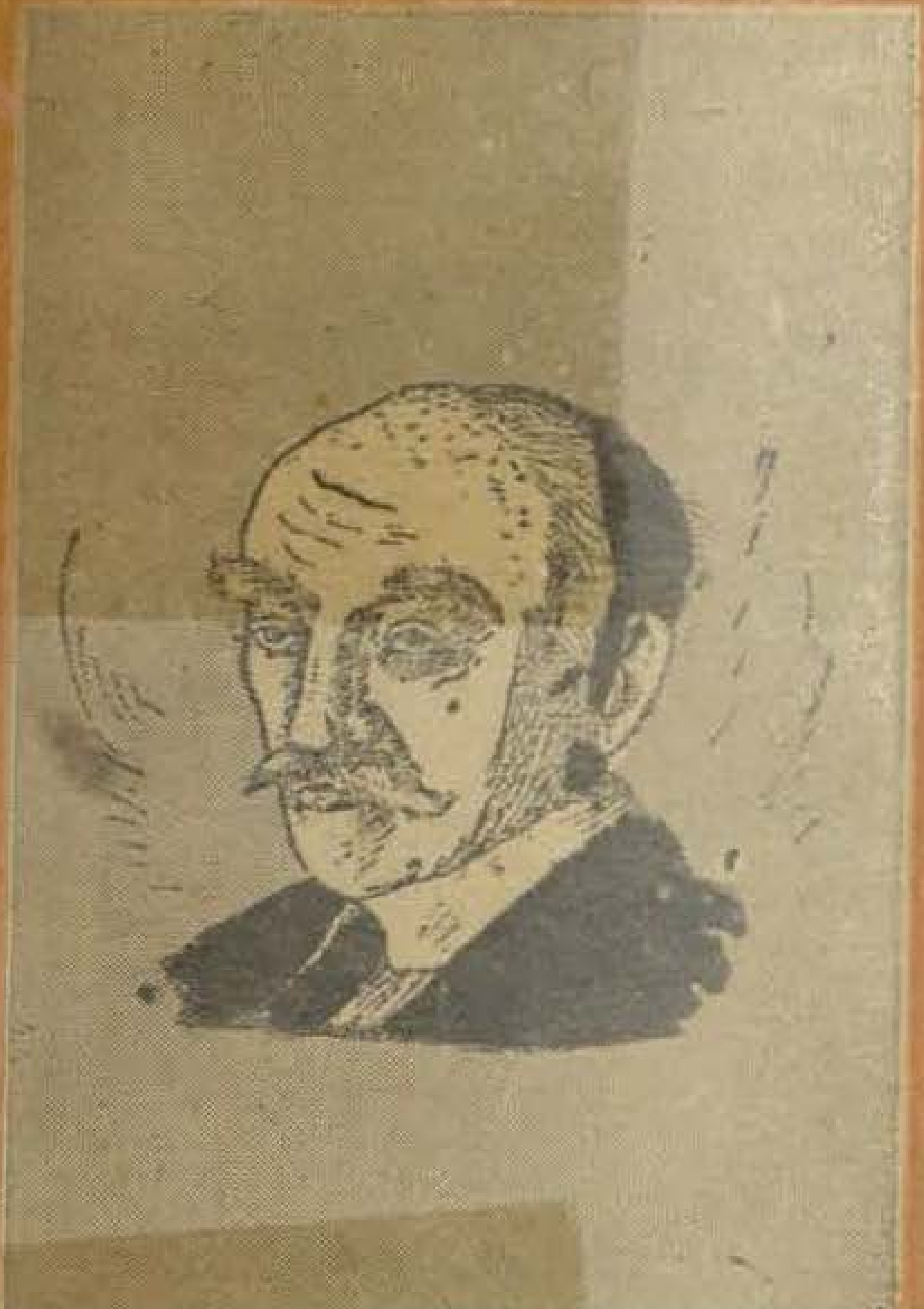
Kitab Mahal Series on English Literature No. 60



Thomas Hardy 1840—1928

Master Guide TO Tess of the d'Urbervilles

By
Prof. Bashir Hussain
M.A.

ITAB MAHAL
URDU BAZAR
LAHORE (W. PAK.)

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CHAPTER I

THE LIFE OF THOMAS HARDY (1840—1928).

Thomas Hardy was born at Higher Bockhamton, a small village in the parist of Stensford on June 2, 1840. The House where he was born was built with brick and thatch. Round the house was a beautiful garden of beech and apple trees. The house had been built by his great grandfather, John Hardy Puddletown. It was an old-fashioned house with a large chimney in the middle. It had also a staircase with red-walls. The situation of the house was such as gave young Hardy scope for imaginative flights. The house was at the end of a lane lined with cherry trees. On the back of it was a big heath. From the sides of the house could be seen a thick wood full of beeches and bushes. The choice of the spot was very wise, because Hardy nourished his mind and heart with these picturesque surroundings.

It was in this house that Hardy lived for the major part of his life. It was here that he was ever conscious of the old idle world full of idyllic beauty. The modern industrial noises and ugliness had not disturbed the quietness and beauty of this secluded spot. Being in possession of the inherited house from his forbears, he was free from the insecurity of tenure. His neighbours with whom he passed his youth are worth our consideration. The cottages near the house of Hardy were inherited by "two retired military officers, one old *navy lieutenants a small farmer* and a tranter, a relieving officer and a registrar, and an old militiaman, whose wife was the monthly nurse that assisted him into the world". All these neighbours were given the form of characters later on in his novels. Hardy was born quite lean and thin. Her mother fell seriously ill at the time of delivery. Hence the nurse and the doctor gave more attention to the mother, the baby being given up as lifeless. But the nurse was one of Hardy's neighbours. She shook the baby and revived a spark of life in it. Hardy has written about this incident expressing his debt to the woman thus". For all the rapture of life, for all its turmoils, its anxious desires, its manifold pleasures, and

even for its sorrow and suffering, I bless and praise that anonymous old lady from the bottom of my heart".

His father was a master-mason. His mother had descended from Monmouth, a legendary figure in the history of England. His grand-mother Elizabeth was a woman of keen intelligence and quite studious habits. She had read the writings of Addison and Steele. Hardy got all the writings of these authors in inheritance. His father was fond of music. The boy in his early impressionable age was deeply influenced by his father. The Hardys had provided music for Stensford church, for over a century. The Hardy family was not only enamoured of church-music, it was equally interested in jigs, reels, hornpipes, waltzes and country dances. Thomas Hardy the second was in great demand at various ceremonies—wedding, christening and other functions. The tunes and dances that Hardy had learnt during his childhood moulded his style as a novelist and a poet.

Two interesting anecdotes of his boyhood. One day he was wandering in his home-garden in the company of his father. It was winter season. The day was chilly. Hardy saw a poor, little bird 'fieldfare'. Due to intense cold the bird was half-frozen, and frost-bitten. His father threw a piece of stone at it to see if the bird was alive. But the bird fell dead. Out of sympathy the young Hardy ran and picked the bird up. It was as light as a feather. This incident haunted his mind all his life. The bird was the sign of life which was cruelly struck by hostile forces of nature. In his poem *Shelley's Skylark*, he probably refers to this incident and sings.

"Lived its meek life ; then one day fell
A little ball of feather and bone".

Another early anecdote is that one day he walked on his hand and feet just like a sheep, eating grass. Shortly a number of sheep gathered round him, and began to look at him with faces full of wonder, as if they could realize that Hardy was one of them. Thus Hardy had from the beginning reverence and pity for the meanest life.

The child Hardy was quite fond of lying in the sun on his back. He had a strange experience of nothingness and

insignificance. The same experience has been so pessimistically expressed in some of his poems and *Jude the Obscure.*

His education. At the age of eight he was sent to the village school. The school was a mile away from his home. The path lay across the fields. The village school was a good one. After remaining at the village school for few years, he went to the high school at Dorchester. He plodded his way lonely from the village to Dorchester. Hardy retained very sweet memories of his days at the Dorchester school.

Hardy's father was quite friendly with an architect at Dorchester. His name was John Hicks. Hicks took up Hardy as his pupil. Hicks gave him sound coaching in architecture. Hicks was a man of easy going nature. He gave Hardy perfect liberty to read books he chose and to make friends he liked. Here Hardy had a very good chance to read Latin, and Greek. Hardy being a precocious youth, learnt languages and architecture very quickly. Thus Hardy passed his youth. "By night he slept amongst the singing nightingales, by day he lived amongst men of acute minds and was near to modern inventions, and in the evening he relaxed with his fiddle".

Hardy could not enjoy the liberal atmosphere of a university. The want of university education was made up by his close association with William Barnes. Barnes was a noted poet and philologist. He ran a school in a house next door to Hick's school of architecture. William Barnes offered much to young Hardy. It was he who taught him many languages and created interest in him for mathematics, music, archeology and painting. Later on Hardy wrote a very vivid biographical sketch of William Barnes, his great teacher.

Another friend who exercised great influence on Hardy at this time was Horace Moule. Horace was the most brilliant of the eight children of a clergyman. He had his education at Cambridge. He had chosen literary career for himself. His Greek Scholarship attracted Hardy very much. He had the gift of imparting knowledge. Hardy observes in his later works thus "He would walk with me through

the springing corn translating Heroid to me. Wonderful was his subtle faculty for imparting, alone with all due care for grammatical precision''.

Hardy enjoyed the literary companionship of Moule very much. He took part in all pleasures music, poetry, songs and literary discussions. Thus the early life of Hardy was spent in the quiet surroundings of Dorset in the company of great friends and learned teachers. The early influences were so deep on his mind that he could not forget them all his life. Under the influence of Moule, Hardy began to write poetry. Moule was a Christian. Hardy was an athiest. Due to the influence of Moule Hardy, according to Douglas Brown, "began to grapple earnestly with the difficulty of reconciling religious belief with the modern outlook''.

Hardy's Life in London. The most formative period in the life of Thomas Hardy is that of five years between 1862 and 1867. He left his village where he had spent his childhood in quiet solitude. The moods, lineaments and the peace of the country-side almost became a part of Hardy's being. He must have left the place with regrets. On his arrival he wanted to find out if there were people in London from Dorset. Another quest in his mind was for finding out the poets, authors and novelists in England. He hoped to see Dickens, Thackeray, Swinburne, Browning, and Tennyson— the authors who were shining then in the literary firmament of England. Besides, he was interested in painting, music, and drama.

John Norton to whom he had brought a letter of introduction proved quite helpful, because with the help of this patron he got "anchorage and work''. He started the work as draughtsman. He got employment under a famous architect, Arthur Blom-field who had his offices in St. Martin's Place. The gothic style of architecture had once again come into great fashion. Hardy wanted to introduce modern discoveries in the conventional art of architecture.

He attended the British parliament for hearing great speakers like Palmerston. It was in London that Hardy studied French at King's College. Later on he was so busy with his own courses of studies, that he neglected French.

He successfully competed for the two architectural prizes. The money that he got, he invested into the purchase of books—English translations of Eurepides, Sophocles, and Aeschylus. He read English authors, Latin writers, and Greek dramatists. Among the English authors, he liked Spenser, Moore, Byron, Browning, Swinburne, Thackery, Trollope and J. S. Mill. Later a change came in him. He gave up all studies except poetry. He supplemented reading poetry with lecturing on poetic topics and painting. He admired Italian, German, Spanish and English painting. He did not care for French painting soon after indulging into the art of painting he turned to poetry. He began his literary career with Wordsworthian poems. The early poems are mostly biographical.

This was the latter half of the nineteenth century [illegible] great authors like Darwin, Huxley, Mill, Spencer were revolutionising human thinking. Hardy could not keep himself free from this new stream of thought. W[illegible]re abundant internal evidence of the influence of th[illegible] authors on the maturing mind of Hardy.

He loved the most remarkable book of the age 'On Liberty' by J. S. Mill. Another favourite author of Hardy was Swinburne. "Next to the influence of John Stuart Mill in liberating the thought of Hardy from evangelical trammels comes that of Swinburne". He had wonderful time in London. He had many prospects before him. He could become an architect, playwright, a poet. Really this period in London was the period of apprenticeship.

He lived in Bayswater rooms and studied hard upto midnight. This told upon his health and he fell seriously ill. Blomfield advised rest in the countryside. He asked him to come back after few months. But Hardy began to think that he would rather go into the country altogether. It was at this time that Hardy got a letter from his old teacher Hicks asking him to get some architect. Hardy decided to serve Hicks himself. He left London in July 1867 leaving his books and poems in Bayswater rooms.

His return to the Village. On coming back to his natiev village Hardy was deeply happy. He devoted less time to architectural work and more to writing and books.

It was during these years that Hardy wrote his first novel *"The Poor Man and the Lady,"*. It was a "story with no plot containing some original verse". He finished this novel in less than six months. Five months were taken in correcting the manuscript. In 1868, he mailed the novel to Macmillan. The publisher wrote a long letter to Hardy pointing out its defects. In the meantime Hicks died, and his position was filled by G.R. Crickmay Hardy stayed with Crickmay. All the affairs of his late master were set right. This period of his life, he enjoyed in Weymouth, rowing every evening in the bay and bathing every morning. The pleasure of swimming and bathing dispelled the spirit of sadness from him, soon finding that the atmosphere of W mouth was too luxurious for him, he returned to his Bockhampton.

He wrote another novel *Desperate remedies*, but this was ..used by one publisher but accepted by another. The t..iet scels of the period show almost all his traits as a n.ountry of later mature period. His employer Crickmay must h. to Cornwall on some architectural mission. Hardy e..anted the journey across the country and wrote one of the most remarkable poems on the experience. He took delight in wandering by the side of the rocky shore in St. Juliot. It was a romantic, historical place full of legends of Arthur and others. It was here that he found the greatest joy of his life Emma Lavinia Gifford, the sister-in-law of the clergy. He liked her physical features very much specially her hair. Later in many of his novels and poems, he makes emotional reference to the corn-colour of her hair. Thus the journey to St. Juliot "opened to him—the door of the West, the door of Romance and the door of love".

Emma Gifford was of the same age as that of Hardy. She was born in Plymouth near the shore. At the time of their meeting they were both twenty nine. Emmas' father was a solicitor. She was a courageous, able and impulsive girl. She possessed great charms. Hardy had the sudden impulse of love for her. He came back after architectural work and stayed at Weymouth. During the next four years love between Thomas and Emma grew. They could not often meet due to poverty, but they exchanged letters "and a good deal of manuscripts. She read the novels of Thomas

quite voraciously and encouraged him to write with greater vigour *Far From the Madding Crowd* appeared in cornhill. After its success and a lapse of four and a half years, Thomas Hardy and Emma Gifford were married at St. Peters in Elgin Avenue. None of the parents were present at the ceremony.

Emma in the 'Early Life of Hardy' has described the wedding day as luminous and shining. They had their honey-moon in Paris. On his return from the continent Hardys settled in Surbiton. Hardy read the eminent authors Addison, Burke, Macauley, Newman, Stern, Defoe Lamb, and Gibbon. He wanted to be quite proficient in polished and crisp prose style. He preferred his own poetic style. Once again he was in London trying to support himself and his wife by his earnings as an author. Then they went on a tour of continental countries. On their return they wanted to choose a dwelling where they could pursue the vocation of an author quite peacefully.

They roamed about from place to place and at last lodged at Sturminister in 1876. The Hardys rented a villa overlooking the stour. From Bristol they purchased furniture worth hundred pounds. The place has charming surroundings. It has continued to attract customers from neighbouring places since the thirteenth century. Closeby, there is a river flowing in all her majesty, having a six arched ancient bridge over it. This has been the centre of trade and commerce. The chief goods prepared and sold here were gloves, candles, and cloth. From Flemish weavers came and worked here. This was also a centre of smuggling. It was here that Hardy wrote one of his best novels *The Return of the Native*.

The villa that the Hardys rented stood at the bluff by the riverside.

There was a garden near it, having chilian pine, and the favourite monkey Puzzle tree. From the windows of their house, the Hardys could have a clear picturesque sight of the land full of quite fertile soil. The memories of the place were immortalised by Hardy in his great epic poem *the Dynasts*.

They specked the water shine
As will a flight of swallows towards dim eve
Descending on a smooth and loitering stream
To seek some eyots' edge

The place gave sufficient inspiration and material to Hardy for novel-writing. On the coronation day there were festivities—dance, songs and merriment. Hardy has probably described the same scene in the second chapter of Tess where the village girls meet at an enclosure and dance to their hearts' fill. In Sturminister, the Hardys did not have pleasant social life. He sometimes dined with the family of a solicitor, or sometimes went to enjoy the village concert. It was here that their maid-servant Jane ran away with her lover. Thomas went to her home, thinking she might have gone home. Later on, they learnt that she had a baby. They were quite disappointed when they had no child after fairly a long time of their marriage.

From the creative point of view this is the most peaceful period in life of Thomas Hardy. "He was turning over many problems in his mind, was busy with his poetry and with the creation of that sombre prose poem, the *Return of the Native*. His notes are full of humour and sharp observation. He ponders on the problem of artistic creation, and the nature of good and evil".

His desire to live in London. After living at Sturminister, Hardy decided to leave the place for London, where he could enjoy literary friendships and better opportunities for developing his literary talents. In London the Hardys got a chance to come into contact with great authors. Henry James, Browning, Mathew Arnold and Tennyson. He had already read them or met them when he lived alone in London in his twenties. He got the honour of being elected to the Rabelais Club on account of his fame as a great writer. He began to surpass his co-workers in the literary field. Often he went to Dorset from London. During these years he had undertaken to write another novel "*The Trumpet Major*". The novel was a mixed one, half historical and half romantic.

Soon he came to the conclusion that living in a town deprived him of that association with little things of life

which really give the best to the author. The effects of the mechanical life of the town were quite traceable in the next novel *Laodicean* written during his stay at London. Thus once again Hardy travelled back to his native land Dorset. In 1881, after severe illness he rented a house in Wimborne, a very charming small town in the east Dorset. The town had the deepest interest for an antiquarian, an old church, a 14th century clock. The house had a little beautiful garden. It was full of summer fruits and old type flowers. The Hardys saw in the first night through the window a long tailed comet. Hardy took great pleasure in working under the shade of the trees and vines in the garden. He also wrote a poem *The Levelled Churchyard.* It was full of satire and irony.

"Far from being dull as they had expected Emma and Hardy found themselves swept up into a whirl of provincial gaiety. They were after noon calls, dinners with music and Shakespearian evenings during which Hardy marked the characters and reactions of the performers as they read their parts making a play scene within a play".

It was here that Hardy began his novel *Two on a Tower.* It was published in an American paper.

In June 1883, Hardy decided to leave Dorset, and settle at the country town of Dorchester. He also mad up his mind to have a home after his own designing. In October he started building Max Gate where he spent the rest of his life. The house was built with great simplicity. It was solid but not charming. A belt of trees was planted around the house to give it privacy and work as wind-brake. But with the tall trees the house became a bit gloomy. The house provided him facility in meeting his old friends, seeing his members in his native village and have the pleasure of the country-side. It was here that he wrote his famous novel, *The Mayor of Casterbridge.* In quick succession came another novel *Woodlanders.*

The following year, the Hardys went to Italy on a trip. Hardy was amused with antiquities of Rome and other towns of Italy. The reaction of Hardy was the same as that of Shelley, Browning and other poets of the past. He saw the house where Keats had died. He saw the places

where Shelley had lived. When he went to Rome and Florence, he remembered Browning. He wrote a poem on his visit to the graves of the English poets. The next year they came to London and lived there for some time. Hardy, being interested in philosophy read the German metaphysicians. After some time he went to Paris, but suffered a severe rheumatic attack. The Hardys came back to Dorchester. The period was a period of intense suffering for the farmers. This was about the time that he began the composition of *Tess* his masterpiece. He said afterwards 'I have put in it the best of me'. But his publishers Macmillan and Murray refused to publish it. Hardy was deeply pained. He cut short the novel and sent it to the third publisher, who published it. Being dissatisfied with the publishers, he decided to give up novel writing and take up the vocation of a poet with which he had once started his literary career.

He intended to publish a collection of poems *Songs of Twenty Five Years.* The publication of Tess had created great commotion in the literary circles. Few approved it, but a large number of critics attacked it bitterly. "Ironically the tide of righteous anger turned out to be the means which gained for the novelist sufficient financial reward to enable him to turn to poetry for the rest of his life". *Tess* became extremely popular. This novel established the fame of Hardy as the top most novelist of England, Lionel Johnson, the earliest critic of Hardy consolidated the position of Hardy by writing the memorable book, *The Art of Thomas Hardy.*

Hardy's father died at this time. Weakness seemed to creep over his body. But destiny was still goading him to write a stirring novel. His old friends were also dying one by one. Leslie Stephen fell about this time. His own domestic bliss was marred. His relations with his wife Emma became strained. They were bitterly opposed to each other on the idea of publishing the last novel *Jude The Obscure.* Hardy was assiduously collecting material for the novel. His wife differed vehemently on the idea of publishing *Jude The Obscure.* The novel was really the will of Hardy. It attacked conventional ideas about the institution of marriage. It proved how a man gifted with the last will and sober intentions could be completely spoilt by women.

Emma thought that the novel was an outrage on her religious faith. While living at Max Gate, an incident occurred. Hardy had built his study on the first floor, and set up a separate staircase to react at, so that he might avoid going through the house. When Emma went to call Hardy out of study Hardy lost temper and rebuked her severely. Emma took this petulance of Hardy too much to her heart. She died after two days. The death of Emma fitted Hardy with the deepest remorse, and he reproached himself for showing mean and rough behaviour to Emma.

Now he had decided to devote himself fully to the vocation of poetry. He had known another woman full of initiative, ability and sympathy. She was Florence. Hardy married her. His relations with the second wife were quite sweet. She served her husband with great care and good will. She assisted him in his literary work, and never criticised him. Emma had become conceited. She began to think that she was a great author, poetess. But this was her folly. She had become famous on account of the reputation of her husband.

The friends of Hardy saw that the second wife, Florence Hardy brought great change in the life of the author. She became the greatest authentic biographer of Hardy. Hardy permitted her the use of his diaries and personal papers. Hardy undertook a tour of England in her company. He visited almost all Cathedrals and Churches of England. The contrast between Emma and Florence is really striking. The former was haughty and conceited. Born in a religious family she could never get rid of religious prejudices. She loved Bible and had deep sympathy for the type of life enjoined in the Bible. On account of her great devotion to religion, she was always ill at ease with Hardy. In the last stage of her life Emma presented a copy of the Bible to Hardy. Hardy accepted the present but wrote some comment on the book which is still preserved. Even in literary field Emma had jealusy against her husband. She thought that she could write better poems, and that she was the original source of some of the greatest novels written by Hardy. No doubt Emma assisted her husband in selecting plots for his novels. Hardy discussed many intricate problems of plot construction with Emma. All this created a false impression on the mind of Emma that she had greater genius than Hardy. Inspite of

these differences, Emma remained quite loyal and hard-working in the domestic matters. Their lives at Sturminister had been idyllic. They had no cause of quarrel there. It seems that their greatest cause of bitterness and misery was the lack of a child. They had no children. Hardy felt a bit jealous of the maid servant who had run away with her lover. After a year he heard that she had a baby. The second marriage with Florence was quite satisfactory. She had no malice in her heart. She openly declared, that she had married Thomas Hardy in order to give him help and cooperation in his work.

By the time that Hardy married Florence, he had decided to devote the rest of his life to poetry. From 1913 upto his death in 1928, he wrote lyrics. One of the greatest poems in English literature was written by Hardy during this period, 'The Dynasts' will remain a symbol of the poetic genius of Hardy. The lyrics of Hardy are surcharged with the romantic and metaphysical spirit. They are like the poems of Donne, the metaphysical. In the Dynasts, Hardy has given us the back-ground of Napoleonic war. He has decided Napolean and completely degraded him. His patriotic fervour has gone to make the epic the choicest possession of an Englishman. During the last years of his life, Hardy wrote nothing except the poems. In quality and conception the poems show the virility of his genius.

His death. Before his death Hardy had often gone to his village and the town where he had spent his youth and child-hood. On his last visit he found his home dirty and the garden shabby. He, had, therefore, declared that he would no longer go there. Before his death he was writing lyrics and Florence had been advising him as to the appropriateness of the words and phrases.

On December 11 when he started to write on the desk, he felt a strange weakness. He could not write. He had now no strength left for prose, but only for poems. The night before he died he asked his wife to read out to him the poem Robbi-Ben-Ezra by Browning. The next day he was hearing the line from Omar Khayyam.

"For all the sin wherewith the face of Man
Is blackened, Man's forgiveness give and take".

On January 11, 1928, Hardy breathed his last. Thus came to an end the glorious life of Thomas Hardy.

CHAPTER II

THE SURVEY OF HARDY'S NOVELS

Hardy's Works : Thomas Hardy is one of the greatest novelists of the latter half of the nineteenth century. Coming at the end of the race of great novelists, Dickens, Thackeray, Trollope, George Eliot, Hardy established new traditions in the field of the English novel. He is the founder of the regional novel in English literature. His novels give us the background of Wessex social life. Moreover his novels reflect the level of contemporary scientific thought. No doubt he has tried to fill his novels with cosmic philosophy, yet we get a first hand knowledge of English social life from his novels. We shall do well to draw up a chronological list of the novels of Thomas Hardy, which is the following :—

1.	Desperate Remedies	... 1871
2.	Under the Greenwood Tree	... 1872
3.	A Pair of Blue Eyes	... 1873
4.	Far from the Madding Crowd	... 1874
5.	The Hand of the Ethelberta	... 1876
6.	The Return of the Native	... 1878
7.	The Trumpet Major	... 1880
8.	A Laodicean	... 1881
9.	Two on a Tower	... 1882
10.	The Mayor of Casterbridge	1884-85
11.	The Wood Landers	... 1887
12.	Tess of The D'Urbervilles	... 1891
13.	The Well Beloved	... 1892
14.	Jude the Obscure	... 1895

The fourteen novels written by Hardy between 1871 and 1895 have been classified by Hardy himself according to their literary qualities. First, there are novels of character and environment. They are—Under the Greenwood Tree, Far From the Madding Crowd, The Return of the Native, The Mayor of Casterbridge, The Woodlanders, Tess of The

D'Urbervilles, and Jude the Obscure. In these novels the novelist has emphasised the inevitability of environment, and heredity in the shaping of human character.

The second kind of novel is the novel of Romances and fantasy. As a matter of fact the imaginative and poetic element is present throughout the novels of Hardy. But in the four novels—A Pair of Blue Eyes, The Trumpet Major, Two on a Tower. The well-Beloved, the imaginative quality predominates. They are love stories full of melodramatic scenes. A Pair of Blue Eyes is one of the earliest novels of Hardy.

Thirdly, we have novels of ingenuity and experiment. They are Desperate Remedies, The Hand of Ethelberta, and A Laodicean. In these novels Hardy has experimented with the form of novels.

There can be another classification according to the tragic or comic spirit of the novels. Some of his novels are stark tragedies. Among them can be included, Jude the Obscure, Tess of the D'Urbervilles, Return of the Native, The Mayor of Casterbridge. Tess is a gloomy picture of the tragic fate of Tess. Henchard in The Mayor of Casterbridge is like Lear in King Lear of Shakespeare. The darkest tragedy is Jude the Obscure.

Some of the plays of Hardy can be called Tragic comedies. They are Desperate Remedies, A Pair of Blue Eyes, Far From the Madding Crowd, Two on a Tower, The Woodlanders. Like the Merchant of Venice, these novels have tragic elements. They verge on tragedy.

Thirdly, we have some of the light comedies. The comedies include—Under the Greenwood Tree, The Hand of Ethelberta, The Trumpet Major, A Laodecean, The Well-Beloved. Here Hardy weaves a pattern of soft romantic illusions.

Besides, the fourteen novels, Hardy has also written four volumes of short stories. They are—Wessex Tales, A Group of Noble Dames, Life's Little Ironies and Changed Man. The stories show his outlook as expressed in the novels. They bear the indelible stamp of his brilliant genius.

Hardy had started his literary career with poems. Then he took up novel-writing. After writing Jude the Obscure, he decided to give up novel-writing and resume his earliest vocation of writing poetry. From 1893 till his death in 1928 he dedicated himself to the Muse of poetry. The poems written at the early stage of his literary career were collected in the volume, '*Wessex Tales*'. The Second Volume was published in 1891 under the title *A group of Noble Dames*. The third volume, *Lifes little Ironies* were published in 1894. The last volume *A Changed Man* was published in 1913. Then came has masterpiece—the epic poem *The Dynasts* in three parts. The first part of the poem was published in 1903, the second part in 1906 and the third part in 1908. *The Dynasts* is the strong condemnation of Napoleon. His tyrannies have been very well brought out. We shall discuss Hardy as a poet at another place.

No doubt in his early career Hardy tried poetry. But he did not succeed. Then he tried Drama. The first dramatic career was 'Forty thieves'. But his flirtation with the stage was brief and unproductive. He attended Charles Dicken's reading at the Hanover Square rooms. He was greatly inspired to write novels. After five months of his hearing Dicken's novels he produced his first novel *The Poor Man and The Lady*, The novel could not succeed. It was not published. It was later destroyed at the author's request.

The first novel was submitted to Macmillan for publication. It was read by John Morley on behalf of Macmillan, John Morley's recommendation was nothing short of refusal, but it was quite encouraging. Then the novel was sent to Chapman and Hall. Here the scrutiniser was no less than Meredith. After reading the novel Meredith came to the conclusion that it should not be published. It was really a bit ironical that the readers of the first manuscript were great literary figures like Morley and Meredith.

Hardy met Meredith personally. He heard his opinion quite attentively, and started the second novel in the light of the suggestions given by these two authors, when he wrote the second novel Desperate Remedies in 1871, he did not send it to either Macmillan or Chapman and Hall. Hardy gave it to another publisher called Twisley.

Twisley was a matter-of-fact businessman. He did not care for decency or gentlemanly considerations. He was prepared to publish the novel, but he was not ready to suffer any financial loss, if the novel did not succeed. Hence he requested Hardy to invest seventy five pounds in the venture. Hardy was adventurous enough to invest the amount consequently the novel was published in 1871.

This was a way great achievement of Hardy. The novel created such favourable atmosphere that Hardy became a rising star on the literary horizon. The novel secured for Hardy a sum of sixty pounds. Most of the critics assailed him for immorality in his novels. The charge of immorality was levelled against Hardy at the publication of every subsequent novel. "His offence on this occasion was to ask the Victorian public to believe that a member of the landed gentry could have an illegitimate child.

The next novel *Under the Greenwood Tree* is a landmark in the career of Hardy as a novelist, "yet in the very next book under the Greenwood Tree", the real Hardy is present unmistakably. Already we strike the authentic note. No one could have done this book but Hardy, and, for what it is, it could scarcely have been done better. Here we have not yet reached the philosophy of Hardy ; there is no sense of overwhelming destiny, no note of tragedy and no deep hint of the tears of things. It is not one of his greater books. It is a picture, an idyll of Dorset country life as the author remembered it from his boyhood and before reflection had tinged it with bitterness. Here is—Wessex, the Dorset country and people, the fir trees sobbing in the breeze, the ash hissing, the beeches rustling, the procession of villagers proceeding in the dark to the tranters, cottage, the rustic choir singing under Fancy days' widow, the dancing and love-making that goes away and ends gaily'. The novel is the realistic description of the English countryside. The characters are life-like. The novel is "a pastoral poem in prose".

The next novel was 'A Pair of Blue Eyes'. It was published in 1873. This is quite interesting from the beginning to the end. The theme is the inconsistancy of a woman. The story is quite interesting.

The novel reflects the direction in which Hardy's genius was going to develop. *A Pair of Blue Eyes* foreshadows much of Hardy's later development, heroine, Elfride, is an innocent and immature Tess, Henry Knight is likewise a sort of preface to Angel Clare, and the other lover, Stephen Smith—introduces the theme of the self improved provincial gentleman betraying his kindred for the sake of London ambitions, which is one of the Hardy's central preoccupations". In this novel Hardy paints characters on a wider canvas. Although the novel is a great comedy, yet we find the seeds of his tragic conception. The latter half of the novel exemplifies the tragic style.

After '*A Pair of Blue Eyes*' the fertile pen of Hardy produced. *The Hand of Ethelberta.* About the time, he was writing the novel, he was under the deep influence of Miss Thackeray. The subject—matter was a realistic portrayal of actual social life. The novel gives us an idea that Hardy knew perfectly well the social distinctions. This consciousness of classes in the English society can be traced throughout his novels.

To the same period belongs another remarkable novel '*Far From the Madding Crowd*'. "It marks the point "where Hardy struck the true vein of his talent. The novel shows defiant attitude to the literary fashons of the age. It bears the stamp of the mature powers of Hardy as a novelist. It is the beginning of the regional novel known as the Wessex novel. The word, Wessex appears for the first time in the novel. Wessex is that part of England which includes Dorset and other countries to the north and west of it. The whole of the area has been picturesquely and imaginatively painted in his novels by Hardy. At the time when the novel was written Hardy was newly married. He lived at Surbiton. He also undertook European tours about this time.

The title of the novel breathes the spirit of irony. It is a pleasant mixture of pathos and joy. Hardy follows the pictorial method of narration in this novel. Human passions and purposes have been deftly exposed in the novel. This is the finest of Hardy's early novels. When he is most inspired he writes with such fervour, that we are carried

along as on some festival platform, high above the improbabilities the irritating coincidences. The story is this: Gabriel Oak is a shepherd who serves the whimsical Bathsheba for many years with great devotion. Then a charming soldier wins the lady and marries her. But soon he begins to ill-treat her. But the soldier is murdered by a Farmer. Later on the murderer suffers from lunacy. In the end Gabriel and Bathsheba are united.

Far From the Madding Crowd appeared in the Cornhill from January to December 1874. It was a grand success. As a result of the great reputation won after the publication of this novel, Thomas Hardy and Emma Gifford were married.

Then came '*The Return of the Native*'. "*The Return the Native* is now acknowledged to be the finest work of Hardy's middle age and one of the prose masterpieces of our language. When it was published in 1878, it received little praise. If represented the heath country twenty miles off near Bockhampton The first chapter describes the Egdon heath, which remains unsurpassed for its pictorial quality. It also represents the pessimistic thought of Hardy. It is a "confutation of free will". The tale suggests the tragic possibilities which provide full scope for the manifestation of Hardy's art and ideas. It is a tragic love story, like almost all his fiction, it has a very, simple plot.

The scene is the sombre Egdon Heath, typical of the country near Wareham. Wildeve, is an engineer who turns out to be a republican. He is loved by the women, the unselfish. Thomas in Yeobright, and the selfish capricious Eustacia Vye. To spite the latter, he marries the former. Clym Yeobright who is a diamond merchant in Paris disgusted with the vanity and uselessness of his occupation returns to Egdon with the intention of becoming a Schoolmaster in his native country. He gradually falls in love with Eustacia. She marries him out of sheer infatuation. She hopes that he would go back to Paris and settle there as diamond merchant. But his eye-sight fails and he becomes a furze-cutter. This disappoints Eustacia. She becomes the cause of estrangement between Clym and his mother. The mother dies. This and the discovery that

Eustacia's relations with Wildeve have not ceased lead to a violent scene between Clym and his wife. This results in Eustacias' flight with Wildeve. In the course of their flight both of them are drowned. Clym is overtaken by self-reproach. He becomes an itinerant preacher.

Thus we find that the story is grim. "It is the first of Hardy's tragedies with a single relentless drive to disaster. A striking difference between Shakespeare and Hardy is that in every one of his tragedies Shakespeare kills both the hero and the heroine. This may be due to his sense of artistic finish or this tenderness for the children of his hand. Hardy, more cruel, leaves, as life generally does one alive but maimed. Yeobright is among those few who are left not only sadder but wiser for their experience and their loss.

When the novel was published, it was not accorded the warm reception. No doubt it contained original thought and writing. It had roughness and earnestness and fantastic power. It presented nature in its sombre aspect. Nature played such a predominant part in the novel that the characters became dwarfish. Eustacia is still regarded as the embodiment of powerful passions.

In construction the novel is a perfect example of classicism. It has a classical design and romantic atmosphere. Hardy observed the three unities throughout. It has great poetic Vision. Every event seems to march towards final catastrophe.

The novel shows the mature powers of Hardy as a novelist. It gives us an insight into the stark pessimistic attitude to life. Characters are mere specks in the back dismal background of nature. The Prose is scintillating and bright.

The Trumpet Major was published in 1880. Between 1880 and 1882, Hardy wrote two more novels—'*A Laodicean* and the second '*Two on a Tower* ? *The Trumpet Major* and *Two on a Tower* are romances. *A Laodicean* is an ingenuity.

The Trumpet Major is that rare thing among Hardy's Novels, one which is all good nature and happiness, though, oddly enough, the time pictured is that of the Nepoleonic

error.'' It has the simplest tale of all the novels of Hardy. There is no trace of Irony or bitterness any where in the novel. The descriptions in *the Trumpet Major* are quite picturesque. Lord David Cecil has spoken of Hardy's cinema like method of visualising a scene, with all its details and then of moving the camera back and giving us the long perspective. Lord David Cecil observes, "Again what an exquisite invention is that episode in '*the Trumpet Major*' when Bole in order to win back Anne, makes her a little Aeolian harp and hangs it at the mill outside her window, so that the breeze sets its springs a tremble all through the autumn night touching her heart to a wistful sadness''. A perusal of the plot of the novel will throw a flood of light on its peculiar qualities. The following is the story.

The Trumpet Major : Its story—It deals with the wooing of Anne Garland whose mother is the tenant of part of Overcombe Mill, where the dragoons come down from the camp to water their horses. One of these dragoons is John Loveday, the trumpet-major, the gentle unselfish son of the miller. He is one of Annes' Suitors. Another is his brother Bole, a cherry light-hearted sailor. The third is the braggart boorish yeoman, Festus Derriman. The story ends in the exposure and discomfiture of Festus and the success of Bole, while John marches off into the night, "to blow his trumpet till silenced for ever upon one of the bloody fields of Spain. The novel was quite different from 'The Return of the Native'. It was neither historical nor fanciful. "It was an imaginative tale compound of local tradition and historical fact. The material for the novel was collected from various sources—Gifford's History of the Napoleonic wars, the British Museum and True Briton, and the Morning Post''.

"*The Trumpet Major* is one of Hardy's most delicate, most charming works. It is full of enchanting descriptions—of an old manor-house crushed with lichen, of the mill, mill-house, pool and gardens which smell of summer or its decline. The novelist has combined in the novel humour with pathos and light irony with romance. As an example of true description, of lovers crossing a river the following lines are matchless.

"They presently came to some stepping stones across a brook. John crossed first without turning his head, and Anne, just lifting the skirt of her dress crossed behind him. When they had reached the other side, a village girl and a young shepherd approached the brink to cross. Anne stopped and watched them. The shepherd took a hand of the young girl in each of his own and walked backwards over the stones, facing her and keeping her upright by his grasp, both of them laughing as they went".

The novel is full of humour and satire. It breathes the spirit of comedy. Here and there we have touches of gay humour and gentle satire. There are sweeping and engaging descriptions of war, and armies. "The book is a return to the idyllic. It opens with a bright impression. Hardy is splendid at parties".

The next novel that came out was *Laodacian*. It was published in 1881. *Laodicean* is one who is lukewarm and quite indifferent to religion. In this novel the Laodicean is Miss Paula Power. She is the daughter of a successful railway contractor. Hardy describes her in a very striking scene. She is unwilling to be baptised according to the rites of Baptist persuasion. Later on she is represented as vascillating between her love for George Samerset and the offer of marriage by Captain De Staney. The latter is the owner of a big castle. Power marries the captain on account of her romantic inclinations. She is arrested for conspiracy against illegitimate son of the captain. Then she marries her prosaic lover. Her romantic dreams are shattered to pieces. But she remains a Laodicean to the end. Some critics point out that the novel is biographical. The hero is an architect like Thomas Hardy. There are very interesting characters in the novel.

The novel that followed was *Two on a Tower* published in 1882—At this time Hardy had rented a small house in Wimborne a pleasant market town in east Dorset. Hardy had always loved the stars. Long before he had thought of 'Two on a Tower' he had been fascinated by their brilliance and beauty. In this novel he describes his great pleasure he derived from the observation of the stars. The story is summarised below. Lady Constantine has a very

unkind husband. When he has gone to Africa, she falls in love with St. Cleeve a young astronomer, a man of comparatively humble position. She learns about the death of her husband in Africa. She marries Swithin St. Cleeve secretly. Later she comes to know that the marriage has deprived Swithin of the legacy which would have helped him to pursue his career. She also learns that her husband was alive at the time of the marriage, although he died afterwards. Therefore the marriage with Swithin is illegal. She prevails on her husband to leave her and go to South Africa. After Swithin has left, she comes to know that she is quick with a child by him. Then she marries Bishop Helmsdale. Afterwards a son is born. Swithin returns after the death of the Bishop. Swithin offers to marry the old constantine. She falls dead of joy''. Thus the Bishop is avenged.

"*With Two on a Tower*—that strange starlit groping after two of his most intangible characters—Hardy reached what may well have seemed to be a dead end. For the next four years he published nothing''.

The Mayor of Casterbridge which was published in 1886 marks the turning point in the life of Hardy. Upto this time he had been the author of nine novels and enjoyed the experience of fifteen years of. Few of the novels had become quite popular. "In spite of his fears, Hardy reached a degree of perfection in *The Mayor of Casterbridge* which be seldom equalled, and it may be argued, never surpassed''. *The Mayor of Casterbridge* is one of the greatest novels of England. It has its own uniqueness in the works of Hardy "For the first time Hardy draws a protagonist who towers above the other leading characters in height and strength. Therefore he has drawn a constellation of interrelated characters and so single one has dominated the others, as Henchard does, by sheer force of personality. It is the beginning of the epic conception of treatment, fulfilled in Tess and Jude in which the interest centres on a single life. Henchard is drawn on the heroic scale ; he stands six foot and more, he has eyes that dig into men's souls and he moves 'like a great tree in a wind''.

We must understand the story of *the Mayor of Casterbridge* Michael Henchard is a hay-tresser. He goes to a fair

and gets excessively drunk. Under the effect of drink, he sells his wife and the child for five guineas to a sailor, Newson. When he regains sobriety, he makes up his mind to abjure drinking for twenty years. By his energy he becomes rich, respected and the Mayor of Casterbridge. After eighteen years his wife returns. She thinks that the sailor is dead. She is reunited with the husband she brings with her, her daughter Elizabeth-Jane. Henchard thinks that Jane is his child. Infact she is the daughter of the sailor with whom the wife had lived. This is the beginning of the trouble. Henchard quarrels with his assistant in his corn business. Mrs. Henchard dies, and Henchard learns the truth about the girl. Farfree becomes his successful rival in the trade. He marries the same woman whom Henchard wanted to win in love. Henchard is ruined. He again turns to be a great drunkard. His step daughter is his only comfort. Newson comes and begins to claim the daughter. Henchard becomes the lonelier and more desolate. He dies miserably in a hut on Egdon Heath.

Thus the story reveals the tragedy of Henchard. "Henchard's profoundly tragic end is the artistic conclusion of the tale. But Elizabeth Jane is left with the last word to show how the reasonable person can see and achieve life's compensations. The novel is the epitome of Hardy's power of character-drawing, powerful description, grim, and tragic fate of man".

From the hut on Egdon Heath where Henchard dies, we pass on to the scene with a few houses and cottages. The new novel that succeeds 'The Mayor of Casterbridge' is 'Woodlanders'. In Casterbridge life was complicated by business troubles, but in Little Hintock where the events of Woodlanders take place, things proceed quite slowly.

This is Hardy's Twelfth novel. Hardy had been thinking about Woodlanders for the last ten years when he published the novel in 1887.

"In this novel more than in any other, Hardy exhibits that sympathy with growing things so instant and so perfect that it is like a lover's intuition.

Its plot is quite interesting. The scene is the wooded country on the fringe of the valley of Blackmoor in Dorset.

Giles Winterbourne is in the apple and Cider business. He is quite honest. He is betrothed to Grace Melbury, daughter of a timber merchant of Little Hintock. On coming back from the fashionable school, she flirts with her lover. Her rustic lover becomes conscious of the superiority of his beloved. The financial misfortune and rusticity of Giles lead to the breaking of the engagement with Melbury. She is then married to Edred Fitzpiers, who is a charming doctor. But the doctor is soon lured away from his wife by the wealthy widow, Felice Charmond. This brings Giles and grace together. The hope is only a dupe. The doctor returns from abroad with his charming wife, and Grace flies for refuge to Giles cottage in the woods. The widow dies. Grace and the doctor are reunited. Parallel with the devotion of Giles to Grace is the devotion of poor plain Marty South.

Thus the novel gives us an insight into the lives of the Woodlanders. *The Woodlanders* is a transitional novel which looks both forward and backward. Hardy's *Tess of D'urberville* was published in 1891. Some critics think that it is the masterpiece of Hardy. Really when we read and understand its qualities, we can discern that the novel is the depository of the best qualities of Hardy as a novelist. We have here excellent characterisation, rural background, the reflection of the contemporary social and economic forces, the artistic beauty of presenting various colours, insight into tragic fate of man on earth. All these qualities make the novel one of the best novels. The story needs thorough understanding.

Tess, the daughter of Durbeyfield lives in the village of Marlott. Her father discovers that he belongs to the ancient and glorious family of D'urbervilles. This consciousness of greatness creates false sense of prestige in him. He has a large family to support. Being weak in health and addicted to drink he cannot look after the family well. Tess who is of marriageable age has got a very sensitive soul. She is more concerned with the fate of the family than with her own destiny.

In order to help her family, she goes to another family of D'urbervilles living then in Trantrige. She works there on the poultry farm. But she is seduced there. She comes

home and gives birth to a child. This is her sinful child who dies and she is full of remorse.

Again she works at the Talbotheys and falls in love with Angle Clare, the son of a clergyman who had decided to take up agriculture as her profession.

Soon, the secret of the illegitimate child, and her seduction by Alec become known to Angel. He begins to hate him. The novelist has described that the estrangement with wonderful effect. Angel deserts his wife and goes to Brazil seeking fortune. Tess passes days of poverty and depression in various farms. Till Alec again woos her. In her economic difficulties, she becomes the mistress of Alec.

Angel returns to England, and meets Tess. Tess kills Alec in order to remove the hurdle in the fulfilment of her love. She is now with her lover Angel Clare. "Something like happiness, a ghost of happiness, begins for them as they roam about the countryside. Tess's simple soul has entered into Clare and he says 'when they have forgotten us, we can make for some port''. They wander into the New Forest and find lodging in a vacant furnished mansion. This part of the story brief as it is like the fairy tale their whole life should have been. After a week they slip out to avoid discovery and make for the north. Then there is a powerful description of the dawn at Stonehenge and the quiet arrest''. Hardy puts a pinnacle to the massive structure of the novel, when he remarks in the immortal lines, "Justice was done and the President of Immortals, in Aeschylean phrase had ended his sport with Tess''.

Thus we find that Hardy has produced a wonderful novel full of minute characterisation, beautiful descriptions, pathetic and tragic appeal. "Tess of the D'Urbervilles seems to me beyond doubt the greatest of the Wessex novels. The material of Jude the Obscure is vaster and more varied but it is not completely digested, whereas the development of the story moves with the rhythmic certainty of music to its predestined close. It plunges far deeper into the tragic heart of life, and it has none of the imperfections that mar the Mayor of Casterbridge and the Return of the Native. Tess herself is the most sublime figure in Hardy combining

supreme beauty with the nobility that elevates the whole conception of human nature ?

Tess is perfect in form and art. There are only four or five best novels of the nineteenth century, and Tess is decidedly one of them. The novel has a rich poetic element. The novelist has woven a ballad Tale into the agriculture environment. Some critics have pointed out faults in the novel. Inspite of the faults Tess has stood the test of time, and it is the most favourite of all the readers. "Despite its lyrical qualities and the imaginative fire which makes it glow like an inspired canvas, Tess is didactic ; it seeks to teach a great moral lesson. In this novel more than any other, Hardy goes back to the reading of adolescence and young manhood for the roots of his mature connections, both to the Greek tragedians whom he had studied with youthful enthusiasm". We find Hardy places man in almost new surroundings, and reads his inner motive instincts and impulses. The passion of Tess, her devotion to the parents are brought out quite effectively.

Hardy was driving towards the close of his career as a novelist. Well-Beloved was published in 1892 and revised in 1877.

The scene is the 'Isle of Slinger' this is portland and the tale deals with the peculiar temperament of its inhabitants, Jocelyn peerslin, the sculptor, an islander falls in love successively with three Island women Avice Caro, her daughter and her grand daughter of the same name—seeking in each an elusive ideal—Well-Beloved ; but the perversity of circumstances prevents him from marrying any of them. In his old age he marries an elderly widow, from whom all pretence of being the well-beloved has long since departed.

This is a satire on artistic temprament. The artist in the novel loses his artistic temprament and settles down as an energetic member of committees whose sole aim is to modernise the old Isle of Slingers. Hardy writes in the preface that the novel should be taken as a mere fantastic story. Whatever our approach the book is quite interesting.

The last but the most powerful novel by Hardy is *Jude the Obscure*. It was published in 1895. It is full of terrible

destruction and waste. Jude the Obscure is a tremendous book. But as a work of art it falls below Tess of the D'Urbervilles. Tess is superior in the marvellous simplicity of means it employs to its tragic end''. The novel shows the darkest philosophy of life. Its story is quite appealing.

It is a story in the author's words 'of a deadly war waged with old apostolic desperation between flesh and spirit, and tells how the intellectual aspirations of Jude Fawley, a South Wessex villager are thwarted by a sensuous temprament, lack of character, and the play of circumstances. Early in life, while he is supporting his passion for learning by work as a stonemason, he is entangled in a love affair with Arabella Down, a 'mere female animal and entrapped into marrying her. She presently deserts him, and he resumes his studies and aims at becoming a priest. But he falls in love with his cousin Sue Bridehead, a vivacious intelligent young school teacher. She marries an elderly school master, Philloston. Though Jude tries to suppress his passion for Sue, he hovers about her, and presently Sue driven by physical revulsion leaves Philloston and Flies to Jude, and their gently connexion debars Jude from hope of the priesthood. Though they become free to marry as a result of divorce from their respective spouses. Sue shrinks from the step. The couple began to go downhill. Their children die, and Sue is in an agony of remorse and self-abasement. Jude begins to drink again. He dies miserably.

Thus the last novel is the finest achievement of Hardy's genius. After the novel Hardy stopped writing novels. He resumed his earliest hobby—poetry writing.

CHAPTER III

THE CHARACTERISTICS OF HARDY AS A NOVELIST

The novel aims at presenting to us developed characters. If we read the masters of fiction, we can safely conclude that their works give us chiefly certain characters which we can never forget. One who reads Hardy will ever carry in his memory, the great characters like Henchard, Tess, and Eustacia. The characters of Fielding, Walter Scott, Dickens, Thakeray, Hardy have become immortal. Every reader of English literature ever remembers them.

Thus the most important part of the novel is character drawing. On comparing the novel with the drama, we find that the art of drama aims at providing us with action purging of our baser feelings with intense emotions. The art of the novel is a bit different from the art of the drama. "The novel is a kind of compromise between epic and drama epic in its mode of presentation, but tending towards the dramatic in its closer unity and exclusion of the episode. It is intended not for vivid stabbing representation of the stage, but for the thoughtful serenity of the fireside; its purpose is not to bring about sudden earthquake upheavings of the moral nature, but rather to inspire processes of grave reflection: meditative not purgative, less divine but more human".

Thus the novel differs from the drama. It is more reflective. It gives us complete picture of man. It leaves us thinking about the problems of life. This aim of the novelist is fulfilled through placing before the readers certain outstanding specimens of humanity. These characters are shown to pass through various phases. Just as in Tess, the novelists has shown us seven phases of the development of Tess. The first is the 'Maiden' phase when Tess is quite pure, innocent living in the domestic world. The second phase is 'Maiden no more'. This phase shows striking change in the personality of Tess. She has been seduced by Alec,

which has created a gulf in her character. The third phase is 'The Rally'. Here the industrious and emotional qualities of Tess have been vividly brought out by the novelist. She has been shown as the hardest worker in the Talbothays dairy. The fourth phase is 'The consequence'. Here the novelist shows us the marriage of Tess with Angel Clare, which again puts into broad relief some of the hidden qualities of Tess. The fifth phase is 'The woman Pays'. Here the novelist brings about quite clearly the constructive qualities of Tess. Here we have the sleep walking scene wherein Tess plays the notable part of saving the life of Angel Clare. Here sense of loyalty and chastity has been so nicely depicted in this phase. The sixth phase is "The convert". Here again the torchlight is turned on Tess, Angel Clare's realization of his past mistakes has been very vividly described. The frustration of Tess again throws flood light on the character and motives of Tess.

The last phase is 'fulfilment'. Here Tess murders Alec and is reunited with Angel Clare only to die on the gallows after a short time. This is the destiny of Tess. The novelist has been successful in probing into the emotional instructive forces working in Tess. Hence we can say "The novelist places before us typical or significant specimens of humanity passing through turbulent or otherwise revealing phases of life, and exhibits the swirl and surge of their souls".

Characterisation. The first quality of Hardy as a novelist is his wonderful gift of developing characters in his novels. No critic has doubted the greatness of Hardy in this respect. The reader of Hardy can never forget the long list of great characters which ever remain fresh in his memory. We have Jude Fawley, Gabriel Oak, Angel Clare, Michael Henchard, Clym Yeobright, Giles Winterbore are some of the chief male characters. They make deep impression on the minds of the readers. They have their own whims, impulses, and philosophies. Among the male characters, we have unforgettable secondary characters such as, Boldwod, Farfrae, Philloston, Troy. Alec D'urberville and Jocelyn Purstin. They are the finest examples of human weaknesses and virtues. Then we have female characters—Tess, Sue, Bathsheba, Elizabeth

Jane, Grace and Marty. Hardy has shown wonderful grasp of womanly 'nature'. The above names are really 'a symphony'.

In the presentation of these characters Hardy delves deep into human nature, "He places the crystals of human souls in his crucibles and subjects them to the awful test of a white enduring heat". We can pick up Tess and analyse the method of Hardy in the creation of characters. He has seen agony and innocence in the heart of Tess. From beginning to the end, Hardy has wonderfully entered into the hidden parts of Tess's heart.

We find the same Shakespearian tragic treatment in Tess. Tess not only dies but her soul is clearly ruined. This stark tragedy is similar to some of the great tragedies of Shakespeare like Lear, Macbeth and Hamlet "now not in the rest of Elizabethan drama, not in the rest of English literature till you find another soul's tragedy until you reach Hardy and this supreme feature of Shakespeare's tragedy is born in the novels of pure modren".

Considered from this point of view Tess is the greatest creation of Hardy. Here he has shown, the desertion, the struggle for bread and the terrible death of Tess. She is crushed by the weight of circumstances. Hence Tess is the finest character ever written by Hardy.

One of the qualities of character-drawing is his grasp of soul's tragedy. "In all the great novels—in the sad antagonisms of Angel Clare and Tess; in the strange, half comprehended comradeship of Jude and Sue and their despairs in the grim struggles and ups and downs of the Mayor of Casterbridge, in the southern splendours of the love of Eustacia, in the glooms of Boldwood and the magnamity of Gabriel Oak—in all these we are concerned with less trascendent, fussy, and mundane than emotion, more spontaneous, illogical, almighty than reason". Through characters Hardy has presented to us the conflict between the spirit and the flesh. He has shown us the pervading agony of life through his characters.

The contemporary critics pointed out that all characters of Hardy are common people, villagers, rustics, peasants and

labourers. But he was not the only novelist who did this. Even before him, we have Tom Jones whose characters are purely plebian. No doubt the predecessors of Hardy had followed the Aristotelian law in character creation that 'The hero must be a man of high rank.' But all tragic heroes of Hardy are common people. Tess is a milk-maid and the daughter of a haggler. Jude Fawley is a stone-mason. Oak is a shepherd. She is a primary school teacher. Henchard is a tramping hay-trusser. The five, the greatest Hardean heroes are selected from the lowest position in life. There is no romantic glow round them. They do not shine because of their station or high descent. "The milk-maid and the shepherd, of a dainty China kind are not unknown to poetry ; even the stone-mason has points of contact with literature, but few before dared to credit the school teacher or the hay-trusser with the possession of a soul, much less dreamed of going to the trouble of dissecting it and showing its grandeur and beauty".

The real greatness of Hardy is that he selects characters from ordinary walks of life and makes them so impressive. They become more universal. Out of prosaic incidents of life, he is able to weave a poetic pattern of life which is so appealing to the readers. Life is as interesting among ordinary people as it is in palaces and luxurious drawing rooms. Hardy has disproved that Hamlet's feelings are not present among common people. By presenting common people, Hardy has really responded to the spirit of democracy. "It is this type of dim unapprehended personality that Hardy, for the first time in literature has definitely taken up and made his own. In a sense it is Hardy's special contribution to the spirit of the age—Democracy".

Many critics and writers including R.L. Stevenson were of the opinion that characters must come from ordinary life. In all characters of Hardy, we have some special aspect which attracts our notice by its simple beauty. "One can point to Tess, with her natural refinement, Oak with his natural dignity, Henchard with his natural grandeur". These characters spring from the very soil of Wessex. We have a new presentation of man where nature forms the background.

The method of character-drawing followed by Hardy is set and his own. This exemplified by Henchard and Tess. In the creation of character his eyes are always on the formation of human ersonality. For example in Henchard he studies the growth of his mind and heart. "The essential substance of a man is manifested to the main currents of his career. But in addition to this there are a host of incidental touches of portraiture vivid descriptive phrases, metaphore illuminations and revealing comparisons, chance utterances of man himself—that are Hardy's means of building up a personality of extraordinary consistency, probability, warmth and reality''.

We find all these qualities in the character of Tess. The various phases of the career of Tess give us an idea how she has developed from a sensitive girl into a perfect passionate woman. He has used other ways to throw light on the character of Tess. There are vivid descriptions. As an artist the various colours and contours of characters are described in detail by Hardy. Through metaphors and similes, all his qualities have been sought to be brought out. There is a certain touch of realism in the presentation of Tess. We often find the sun and the moon shedding their lights on the innermost feelings of Tess. "Hardy is a student of the effects of time and circumstance upon the human form. Tess's importance of age, heredity and environment are never forgotten. He reminds the readers of the basic instincts that work through man inspite of himself. But the social customs, traditions are to a very extent responsible in moulding human personality. All through the novel 'Tess of the D'urbervilles we have the consciousness that the novelist is trying to drive home the lesson that heredity and environment are both very strong factors in the constitution of human character.

Realistic touch in his characterisation.—The characters of Hardy are true to life. He has not painted the idealistic aspects of life through his characters. We find both virtues and vices, weaving the pattern of life. "The members of the Hardy world, in short, just such compounds of evil with good as their prototypes on the wider stage of earth. There is however even a broader ground of judgment. It is not sufficient that his characters should be human ; they must

also be what is called universal. All characters that are not unreal, impossible, are either realist, typical or universal. The designer of realistic figures works from keen but superficial observation of men. He has an eye like a camera, and produces vivid photographs : he presents only an outside view of his creations, and his art needs on plumbing of human nature''. We find many characters of Hardy conforming to the pattern so clearly analysed by the critic here.

In the rustics drawn by Hardy although realistically drawn, there is imaginative or romantic colouring. They have been idealised by the novelist. Hardy becomes poetic when he describes labourers, plebians, or villagers. Hardy shows marvellous power in describing the typical. The types are multiple, distinct and exclusive. "Typical characters cannot show us the depth of human nature. "Hardy's characters are not types. "But most of the characters of Hardy's novels are neither types not mere individuals but universals. Each comprehends within itself the whole of human nature which is one and indivisible. They have their varied casings of the coloured glass of individuality, but the light at the centre is white to call Hardy a 'fearless realist', is to misunderstand him to abuse the term. In the matter of incident he is certainly neither romancer nor prude ; but in character his eye and hand are those of the idealist—the idealist who rises above the accidents and distinctions of external show, and looks deep down into human nature itself''.

The importance of plot, scene and event in his novels. Another quality of Hardy as a novelist is his supreme mastery in plot construction. In the history of English novel, we have a very strong tradition of a plot in a novel. The idea is that a novel must have a moral idea running throughout the story. Even characterisation becomes secondary. "A novel must have a plot. There must be a central unity and purpose in the action. It must be possible to discern a line or lines, of progress towards consummation of some sort. In all great dramas, and in most great novels. The action is the logical outcome of the central characters. But even when character is most tyrannical in its control, the plot is also an expression of idea''. No doubt in Hardy we find the domination of character. His characters are more impressive than his stories. It seems that his heart lies in the creation

of fully developed characters. Even then we find that there is no plotlessness in his novels. He is the follower of the old traditions. There is the superb blending of the idea with the character. For example the idea in Tess is the discussion of central question—Is Tess a pure woman? Hardy seems to give the reply that the basic instincts of Tess are hard work, chastity, innocence, vitality, and so on. The circumstances are responsible for her degradation. Destiny is responsible for her doom. No doubt the idea behind the novel Tess is moral. "The work of art should give us not only delight but it should also give us aesthetic or imaginative pleasure. Inspite of the charge of obscurity, we find a strong moral fibre in the novels of Hardy. It is quite correct to say, 'Hardy is among those who have given us works of art wherein, having grasped the central idea of each, we find it to be not only a thing of beauty but a grand moral lesson". But he is not so didactic as to destroy his artistic sensibilities. Really according to Shaw he is an artist—philosopher. He is first an artist, then a novelist. We have in his novels the consciousness of beauty, colour, poetry and form. Then comes his philosophy or the idea.

If we study his plots we find that most of them are love stories. This has been all along the English tradition. There are exception to the end. Stevenson, Conrad, Bennett and H.G. Wells do not always give us love stories. But "the Wessex novels are almost without exception built solidly round the erotic situation generally of a highly complicated nature". The only exception in Hardy to the above statement seems to be 'Mayor of Casterbridge'; although it has one or two love stories. In almost all his novels the plot is based on the fact "of two or more man loving one woman, or two or more women loving one man or the combination of the two varieties of complication".

In Tess we have simple triangular love. Here Tess is loved by two rivals Angel Clare and Alec. In "A Pair of Blue Eyes" the erotic situation can be represented through the following diagram.

Smith——Efride

Knight Luxellian

In far from the Madding Crowd, Oak and Boldwood love Bathesheba. Bathesheba loves Troy, but Troy loves Fanny. The situation can be represented through the following diagram.

Oak—Boldwood

Bathsheba

|

Troy——Fanny

In 'The Trumpet Major' Anne loves Job, Bob Festus and Bob loves Mablda.

Thus almost all the novels of Hardy have love stories. They can be represented through Rhombs. Throughout these novels the same pattern of love has been followed. This is the simple law of Hardy's plots. The action proceeds in direct lines. There are no digression or sub plots or excess of characters. "In adopting this method of the broad simple outline Hardy departed from the practice of his immediate predecessors". He is not like Dickens or Thackeray whose novels have a very big population. He established the tradition of simplicity of plot, less number of characters. We can observe this simplicity in Tess of the D'urbervilles. There are few characters who are all prime characters. "Clare is here and of great interest, but he is rather portrayed definitely than studied and allowed to destroy his presence is chiefly necessary as part of Tess's environment. Now is there any complexity in the action. Tess meets Alec and is seduced. She meets Clare and is wooed and won, the two facts clash with infinite ruin". This is a very simple plot. Nothing could be more simpler than this. In 'A Pair of Blue Eyes', again consists of showing of the souls of few characters in 'few tense and revealing situations'. Similarly in the Return of the Native simplicity is characteristic of the plot where Eustacia is shown torn between two lovers. The Mayor of Casterbridge is again quite simple. It is one figure story. The novelist is chiefly concerned with the conflict in the mind of Henchard.

Thus we can say, "for the most part Hardy's plots are self supporting organic wholes and however great the play of external fate, the life or motive which is at the centre of

each is essentially psychological. Every novel is an answer to the question. Given certain characters in certain situations and allowing for the irony of fate what will happen, what will become of them''.

The plots are realistic. They represent life as it is. There is no exaggeration there. They observe the principle "willing suspension of disbelief''. In Tess of the d'Urbervilles, how cleverly the novelist has divided the novel into seven phases. The first phase describes Tess when she is a maiden. The clear image of Tess has been reflected here.

The second phase is 'Maiden no more'. The novelist shows how Tess has been seduced by Alec d'urberville. The phase adds to the portrayal of Tess's character. The third phase is Rally. Through the subsequent phases, the Rally, the Consequence, The Woman Pays, The Convert and the last Fulfilment, the novelist has been successful is developing his chief characters, and in preserving the unity of the plot. The reader can remember various scenes separately and still see the unifying spirit running through them. Thus we find that the plots of Hardy are simple. A single idea governs them throughout.

Hardy's use of the marvellous

Another characteristic of Hardy, the novelist is that he makes excessive use of the mysterious and the inscrutable. There is no supernatural element in his novels, but his references to the marvellous and the mysterious make his novels verge on the borders of the supernatural.

In the age of science, ghosts, apparitions and evil spirits are not liked by general readers. But in the sub-conscious there is still some fear of the dark forces. Superstition still govern the minds of the Rustics and Hardy has presented highly charged atmosphere-noon, dawn, twilight. We can see many scenes in the novel 'Tess of the d'Urberville' where the novelist has woven a dark web of the mysterious and marvellous. Tess looks at many places ghostly and wizard. The house at Wellbridge, where they stay after Tess and Clare marry is mysterious and ghostly. In the morning time, the chimney top seems to be the head of a big demon.

He has followed the Wordsworthian method of describing nature in vivid colours but at the same time imparting to it the idea of strangeness and mystery. 'This then is one exampel of Hardy's method of using natural objects and occurrences in a perfectly natural way, and yet so as to invest them with an air of mystery''.

Another example of appealing to superstitious nature of man is the crowing of the cock at the time of departure from the Talbothays dairy. As soon as Tess and Clare enter the carriage, the cock crows twice or thrice at a very odd time in the afternoon.

Coincidences in Hardy are a regular feature. Duffin rightly observes, "coincidence is so frequent in Hardy that there is some danger of its being regarded as a mannerism or even as a pussillanimous device for bringing about crisis or denouement. The method is however quite deliberately employed and is well rooted in Hardy's philosophy''.

Tess of the d'Urberville is full of coincidences. One very glaring example of coincidence in Hardy is Tess's accidental meeting with Alec d'Urberville. Coming towards her village Marlott in the most distressed period of her life, Tess meets Alec when he is delivering a sermon. The meeting is probable. This accidental meeting changes the whole action and pattern of the novel. Without the meeting, there could never be such a tragic end to the novel.

From the belief in the dark and demonaic forces ruling the universe follows the last characteristic of Hardy. Irony is the chief weapon in the hands of the novelist. Some other instances in Tess of a specially ironic nature may be easily cited. The marriage of Angel and Clare takes place. They are on the third day to separate from each other. The parents send a parcel containing ornaments and jewels. This is sheer irony. Durbeyfield is an ironic figure; Tess is an ironic figure. Alec plays with his stars when he loves Tess. In an attempt to get the beloved, he meets his death. Angel is also an ironic figure. He has married Tess only to divorce her. This later repentance is the proof of the reversal of his hopes and desires.

The natural background and love for animals are also the qualities of Hardy. Throughout the novels of Hardy we can discern his great concern for painting natural background in dark, dismal or idyllic colours. He seems to be a great lover of nature. He has painted the broad landscapes of valleys, hills, woods, rivers and rivulets. Egdon is a living character in Hardy. "Egdon is not only the scene of the tale; it dominates the plot and determines the characters. It is sentient. It feels, it speaks, it slays". Nature assume both the forms, the demonaic and the divine. Sometime Hardy describes bright and gay mornings. Sometimes setting sun becomes a big red wound in the vast sky. It all depends on his mood. But the overall picture of nature is dark and sombre.

Hardy shows his innate love and sympathy for lower animals. In Tess we come across two examples. At the Talbothays dairy, the novelist has given us a loving picture of the cows. Almost all the cows have been painted quite minutely. Even their names have been given. The grazing cows in the grassy meadows form the background of the action at Talbothay's dairy.

Similarly when Tess is returning home, the birds continue to fall from the trees dead. A shooting party had injured them the previous evening. Tess cannot see the birds in agony. To deliver them from pain, she kills them. Again when the thrashing machine has thrashed all the bushels of wheat at the farm the last bushel when removed deprives hares, rats and other creatures of the shelter, they run to and fro only to die.

Thus Hardy uses the above characteristics throughout his novels.

CHAPTER IV

THE REALISM OF HARDY

There is a controversy among the critics whether Hardy is a realist. There are some remarkable features that make him an outright realist. He was writing novels at the close of the nineteenth century when victorian values of smugness, complacency and traditionalism were being challenged. The effect of scientific discoveries was completely changing the attitude to human life. Hardy could not remain aloof from the currents of the contemporary ideas.

We find, in his novel, that he tries to take scientific view of man. He attaches great importance to heredity and surroundings. Man is the creature of heredity and environment. In the first chapter of Tess of the d'Urber-villes, there is scientific discussion of the question of heredity and descent. The parson discovers that Durbeyfields are the descendants of the d'Urberville family. The parson looks at the features of Durbeyfield and says, "Well it is true. Throw up your chin a moment so that I may catch the profile of your face better. Yes that is the d'urberville nose and chin—a little debased. Your ancestor was one of the twelve knights who assisted the Lord of Estremanlla in Normandy". The parson begins to call him 'Su John' un-doubtedly Durbeyfield is unduly puffed up with family pride. This is the black aspect of the consciousness of heredity.

In the working of the laws of heredity, Hardy sees justice. Thus when Tess is seduced by Alec, he makes the following quite meaningful remark.

"One may, indeed admit the possibility of a retribution lurking in the catastrophe. Doubtless some of Tess d'Urber-villes mailed ancestors rollicking home from a fray had dealt the same wrong even more ruthlessly upon peasant girls of their time". Then he adds a saving statement to the general law. "But though to visit the sins of the fathers upon the

children may be a morality good enough for divinities, it is scorned by average human nature, and it therefore does not mend the matter".

Thus it is clear that Hardy has intuitive belief in the determinism of heredity. He believes that individuals are not as free as they seem. They are chained to the inclinations, proclivities which they inherit from their fore-fathers.

Heredity plays a most important part in the character of Tess also. Tess of d'Urberville is nothing different from the d'Urberville woman of Elizabethan times. She is like the portrait of a woman in the house in Wellbridge. The tendency where physical features decide the character of a man is quite in keeping with the laws of heredity. "The long, pointed feature, narrow eye and Smirk of the one, so suggestive of merciless treachery, the bill-hook nose, large teeth and bold eye of the other suggesting arrogance to the point of ferocity, haunt the beholder afterwards in his dreams. There is similarity between Tess and these portraits. Angel could consciously feel the similarity. Not only the physical features, but habits, instincts, and propensities are also inherited. Far back in the family of d'Urbervilles, some woman had committed murder. Tess repeats the history of the d'Urberville family by killing Alec.

Thus Hardy has faith in the laws of heredity and evolution. A critic rightly observes. "The rapid growth of scientific knowledge in the latter half of the nineteenth century contributed to a sense of disillusionment, which we find in much of the literature of the period. The study of biology in particular, brought profound changes in man's estimate of himself and his place in the universe. The scientist explains the world without regard to or flattery of human pretensions. He looks upon man not as the chief end of creation, but as a relatively inconsiderable part of a vast quantity of natural phenomenon. In seeking to extend his dominion over all existence, he recognises nothing as being above or beneath his scrutiny".

Just as Hardy had faith in heredity he also believed in environment. His characters and plot have the background of countryside. The vales, uphills, heaths plains, and rivers

surround human beings. Man is like a speck amidst the elemental forces of nature. Then man is surrounded by many other factors, such as social laws and customs, traditions of the society. His characters meet their doom simply because they come into conflict with the established code of conduct. Muller has made a very significant observation on the point, "yet his more scientific attitude altered the content and scheme of Hardy's novels. As he began to govern his tragedy by the play of natural forces he naturally took note of the social environment and as he focussed his attention upon the individual in society, he was naturally impressed by social injustice. Tess and Jude are in the last analysis still the victims of cosmic forces, but they are immediately the victims of social laws. They are sacrificed to the blind purposes of immanent will, but the agent of these purposes is human stupidity embalmed in tradition and convention. Hence Hardy developed a potential interest in contemporary social problems that brought him into another of the main currents of modern literature":

Tess is a pure woman. She has purest of motives. This is the theme of the novel. In the village Marlott, she has lived pure life. Her parents are poor and vicious, being addicted to drink. Even then she is a faithful daughter. She has the interests of her sisters and brothers in her heart. She wants to make the family economically strong. It is in this effort that she goes to Trantridge. Although her mother has persuaded to find a suitable husband as the only solution of all the economic ills. But she is quite honest and innocent. She revolts against all wooing and courting of Alec. She is not prepared to waste her time on her selfish sex satisfaction. Hence she remains chaste and pure and works quite hard on the poultry farm of Alec's mother. Alec wrongs her wilfully, when Tess is asleep and quite unconscious of such a possibility. It is an old dictum of Ethics and Jurisprudence that one should be judged by intentions. The intentions of Tess have ever been irreproachable. The society and social customs have always stood in the way of Tess. For example Tess wants to baptise the child 'sorrow' before it should be carried to the graveyard. No body comes to her help The anguish and pain that crush at this time are quite discernible. Similarly in the Mayor of Casterbridge, we can

see clearly the circumstances that mould the career of Henchard. All this proves that Hardy gives due importance to environments.

Because of those two factors, critics have believed that Hardy is a realist. They have placed him in the category of the naturalistic novelists. They believe that he has followed Zola and Maupassant. His modus operandi is the same as that of the French Naturalists. He has attached no importance to religion. He opposes spiritualism. Cross has pointed out that some of the novels of Hardy are naturallistic. For example, Jude the Obscure has all the qualities of a naturalistic novel cross observes. "In harmony with Hardy's view of character as the resultant of heredity and environment in his notion of events that lie outside and beyond us, of happenings chance and fortune. The Immortals would appear to have become enraged at Tess and to have predestined her hard career. At the very threshold of life she meets the wrong man". Then he follows the pessimistic outlook in his novels. That is another factor that makes him a stark naturalistic author.

Just as realists dote on details and tend towards plotlessness, similarly Hardy tends to give every possible detail in his scenic narratives. When he describes Talbothays, he leaves nothing for the surmise of the reader. Every minute object has been described.

All these factors are quite apparent. We have also other yardstick to judge whether a particular author has followed the naturalistic order. First Hardy himself has written about the definition and content of art. "How far he was from adopting the doctrines of the realists is revealed by his resistance to what he regarded as the intrusion of the methods of science into the art of story-telling. In an article entitled "The science of fiction appearing in 1891, he condemned the theory put forth by Zola in Le Roman Experimental that the writing of fiction could be made to conform to the scientific method. He admitted that art must adjust itself to growing knowledge. To be artistically convincing, a story must present life in terms which were acceptable to our knowledge of reality".

Thus Hardy has rejected the French method of realism. If we trace early influences, we find that he had never read French authors. He had no liking for them. He had read English authors. He liked Shakespeare, Webster and others. His style and thought are peculiarly English. Gobbo remarks, "Hardy's philosophy and his method are neither the philosophy nor the method of the naturalistic writer. It is the defect of Hardy's novels, as I have elsewhere pointed out that for the old cramped philosophy, he substitutes another no less confining. The action of his stories is as rigidly determined by his conception of mischance as it could be by any other narrow creed whatsoever. Character does not determine destiny, but destiny clamps character into a straight jacket."

The realists of the French type do not believe in any philosophy. The question of destiny and fate raised by Hardy is none of their concern. They are really photographers. But Hardy takes imaginative flights.

A realist has a different approach to nature. He does not idealise nature. He sees no benevolent or malevolent spirit behind nature. Nature is a dead matter. It cannot give him romantic view of life. But Hardy's attitude to nature is not romantic.

The attitude of Hardy to nature is idealistic. It is not realistic. He paints nature as a background to human feelings. "If word pictures could be hung on walls, a great gallery could be filled with Hardy's nature pieces—large deliberate oil-paintings delicate water-colours, whole portfolios of sketches and studies. Mathew Arnold said of Wordsworth that to read one of his longer poems was like a day spent in the country, and the assertion would apply closely to many of the Wessex novels. All the green life beneath the friendly sky of south England lives in their pages...... The open air principle, more intense and in much greater continuity is present in the chaucerian freshness of Tess Durbeyfield's life at the dairy farm, the focus of the healthful influences of the vales of south Wessex".

Everyone knows the importance of Egdon Heath. It is a sentient being with infinite capacity to influence the characters in the novel "Egdon is not only the scene of the tale.

It dominates the plot and determines the characters. It is sentient, it feels, it speaks, it slays. Egdon presents a face upon which time makes but little impression. Its sombre nature intensifies the sad hours of day and night and is enigmatic needing explanation''.

Many of the heroes and heroines of Hardy have been directly influenced by nature. Clym Yeobright is the product of the Egdon. "Its shaggy hills are friendly and genial to him exhilarating, strengthening and soothing''. When Tess is seduced by Alec in the wood on her return from the fair, the natural background is described in these words". "Darkness and silence ruled everywhere around. Above them rose the primeval yews and oaks of the chase in which were poised gentle roosting birds in their last nap; and around them the hopping rabbits and hares''.

Thus we find that the idealistic element, sometimes romantic also is present in the novels of Hardy. No doubt he believes that nature is a blind force, but he paints bright and idealistic side of nature.

Then Hardy's philosophy stands in the way of realism. Hardy has been dubbed as pessimistic. His philosophy is the creed of determinism. He follows schopenheur. Destiny is bigger and more powerful than human, endeavour. "Plainly, however, his views were not so provisional, else he would not so repeatedly have gone out of his way to state them what is important at any rate is less that they narrow the truth of Hardy's tragedy than the pure horror of a nightmare, a horror that simply numbs the tragic emotions". His philosophic principles militate against the tenets of realism, "Hardy is thus only incidentally a realist. He employed some of the methods and subscribed to some of the main tenets of the new creed, notably its catholicity; but the abundant realistic detail with which he created his Wessex was to him only a shadowy accessory''. "My art'' he wrote in his journal is to intensify the expression of things ...so that the heart and the inner meaning is made vividly clear. To reveal the essential features, the novelist not deliberately alter and distort, an inventory of the supply natural is no longer interesting and cannot even be exact, since art is at best an approximate copy. Hence realism si not art''.

Thus on the grounds of scope and objectives of art. Hardy rejects realism or naturalism. He thinks that art must be a copy of the mysterious, the colourful and the beautiful. A study of Tess shows that he is a mystic, who seems to have belief in elemental powers. To be more clear about the contrast between philosophic realism of Hardy and French realism we can give a quotation by F. A. Hedgcock. He has made a comparative study of Madam Bavary of flaubert and the Return of the Native by Hardy. He says.

"So Both novels relate the story of a woman who tries vainly to escape from an uncongenial environment into a freer and fuller life ; both give a detailed account of this environment. But Flaubert's is a thoroughly realistic and typically modern study. Tragedy results solely from the play of character and the pressure of social forces ; one situation grows out of another with all the inevitability of cause and effect. In the Return of the Native, however the master of the show is an incalculable supernatural force, whose interferences are as capricious as they are irresistible. The dice are loaded against Eustacia Vye, and she plays her futile game, not against society but against the Gods. Similarly external nature which in Madam Bovary serves occasionally as a striking back drop is in the Return of the Native a constant presence one of the main actors and the most impressive. The magnificent description of Egdon Heath in the opening chapter. "A face on which Time makes but little impression announces a central theme, the dark austere spirit of the heath broods over the story until its tragic close. Hardy thus gives his drama a sublime simplicity, a Solemn and magestic beauty, that Flaubert could never get into his more subtle and painstaking record. Here roughly is the difference between poetry and science".

Hardy may have not reached the height of realism, due to mysticism, his deterministic philosophy, but he has charmed his readers by frankness. He has thrown victorian prudery to winds, and discussed the problem of love and marriage quite frankly. In Jude the Obscure he has dealt with the problem of marriage quite realistically. It is in Tess of the d'Urbervilles that he observes that human beings have not yet advised a sure method to find out the most suitable

partner for themselves. Perhaps, they will have to develop some intuitional power to select the right type of matches for themselves. Many of the novels of Hardy are a search to find out the perfect means to find out the suitable partner in life. Therefore Hardy is quite frank in discussing love affairs. There are many lascivious scenes in Tess. Even there is a rape scene. Inspite of his frankness about sex, Hardy wants to give his own colour to the events as they occur. He regards Tess as a pure woman. But he does not hesitate to tell us very mimetic sexual urge in Tess. A noted critic speaks about the women of Hardy, "what range and depth have we here. All these women stand out as clear and distinct from each other as primary colours. If certain traits appear in more than one woman it is because Hardy was not a pure artist, he was a thinker and a dreamer as well. He was not content to paint the world just as he saw it but must add a hint or so of what he would have it to be. His power of differentiation is not a universal possession of great novelists".

Thus we can say that Hardy's realism is of a strange type—a compound of idealism, psychological and a certain element of heredity and environments.

Lord David Cecil has very ably summed up the question of realism. "The novelist has not finished his task when he has reconciled form with fact. His second problem is to reconcile fact with imagination. He has to give a convincing impression of the real world, but he has also to express his personal vision, and he only achieves complete success in his art if he satisfies both these conditions equally".

The Philosophy of Hardy

It has become almost a platitude to say that Hardy's Philosophy is dark and dismal. No doubt there is gloom in his novels but we shall have to understand his approach to the universe, man and society. His novels as they provide us with the picture of England in the middle of the nineteenth century also give us a view of the universe, man, society and nature. First let us see what he thinks about the universe, and the place of man in it.

Lord David Cecil has defined the conception of Hardy about the universe in the following words. His philosophy

from the time he began to write was confirmedly gloomy. The universe was a huge impersonal mechanism, directed by some automatic principle of life unknown, pursuing its mysterious end utterly indifferent to the feelings of mortals".

Abraham and Tess are going out to the town early in the morning. Tess's younger brother asks her how far away those turnklers were and whether God was on the other side of them. Getting no reply to this question Abraham again replied, "Did you say the stars were world Tess".

"Yes"

"All like ours"

"I don't know, but, I think so. They sometimes seem to be like the apples on our stubbard Tree. Most of them splendid and sound—a few blighted". Which do we live on—a splendid one or a blighted one".

"A blighted one" replied Tess.

This earth of ours is governed by malignant destiny.

As Tess was driving the prince, she could see.

"The mute procession past her shoulders of trees and hedges became attached to fantalistic scenes outside reality, and the occasional heave of the wind became the sigh of some immense sad soul coterminous with the universe in space and with history in time".

Thus in the very introductory chapters of Tess of the d'Urbervilles, Hardy has succinctly defined his creed about the universe. Even natural phenomenon is averse to human well-being. "The swift stream raced and gyrated under them, tossing, distorting, and splitting the moon's reflected face. Spots of froth travelled past and intercepted weeds waved behind the piles".

Again at Stonehenge, the scene of the arrest of Tess, the universe—its winds, darkness—are demonaic.

Angel said, "What monstrous place is this". Tess replied "It hums, hearken".

"He listened. The wind, playing upon the edifice produced a booming tune, like the note of some gigantic one

stringed harp. No other sound came from it, and lifting his hand and advancing a step or two, Clare felt the vertical surface of the structure".

Tess is throughout shadowed by dark and demonaic powers. She works quite hard, but she is unable to make both ends meet. There is destiny. She is to some extent sexless. Duffin observes, "In the microcosm of Hardy's novels there is unquestionably a power conscious or unconscious, personal or impersonal that controls influences at least hampers and hinders the doings of man. The conception is so universally and consistently present that it is difficult not to see in it a main strain of Hardy's philosophy. He does indeed protest, over and over again that the conception like others is to be regarded as the record of an impression not of a conviction, but the change of name alters nothing for an artists impressions are his convictions, and an impression that persists throughout a lifetime is likely to have hardened into a belief'.

Hardy thinks that the universe is full of cruelty. It is most averse to human well-being. "Hardy's philosophy grows out of reflection and experience before he is acquainted with Schopenheur; from an early time he feels an obscure volition in the depth of things, and curbs our individual destinies under a law greater than ourselves. At a later stage, he readily adopts the theory of an immanent will seeking unconscious ends through a blind striving. Everywhere in his novels human beings appear atoms crushed by a superior force: that of nature, at first and of an indifferent so most often a hostile chance, than that of the errors implied in our own desires. Whether his creed is fatalism or determinism, he is haunted by the vision of necessity. He grasps it grandly like a tragic poet, and illustrates it with unwearied persistence".

Closely allied with fate is the conception of chance in Hardy. The circumstances seem to decide the destiny of a character. If Tess had not accompanied Alec on the horse-back, perhaps she might have avoided the tragedy. "It may appear sometimes that Hardy is manoeuvring events with a special purpose, at those moments when his artistic headchief of life fails quite to conceal itself. Real life makes

efforts-coincidences that are often neat but not seldom clumsy, ironic strokes that miss their aim as often as they go home. But Hardy is no more, copyist, no superficial 'realist'. With him coincidence is not only perfectly timed, but is never meaningless, as it often seems to be in life. Once fate has loosened its arrow, there is no evading the barb.

We have already seen that coincidence of the portentous, the irony of fate are part of an art that presents life as a tale of wonder.

Chances are very meaningful in life some people do not realize their significance. Hardy gives them great importance. This is exemplied Tess. Although Tess is a novel of character, but its action depends on chance events. Capricorn and malign fate plays its devastating role in the novel. "The tragedy is largely the outcome of two fatal incongruities. If Clare could have come before d'Urberville and he very nearly did, the book would have never been written-by Hardy, and it having come late, Clare's nature could have been almost anything other than what it was, we should have been spared".

Hardy has therefore described in detail the irrelevant things happening, in order to prove that they might have some inner connection with unfolding of the characters of in the novel. Through chance, he rejects causation. This according to certain critics is a great plan in his art, and philosophy. He gives two much importance to casual events and ordinary happenings, Walter Allen observes, "But Hardy's chief weakness in plot arises from his view of causality. He is intent to show that the stars in their courses fight against the aspiring, the man or woman who could rise above the common lot through greatness of spirit of ambition, or passion. Here his problem was difficult indeed, and it is not surprising he never solved it. For the universe itself to become suddenly hostile to man could only be shown through the working of what may be called the Greek coincidence. It is silly to blame Hardy for the emphasis he places on coincidence simply he belives in coincidences.

Thus Hardy does not believe in any law of causation.

Hardy's attitude to society.

There is no doubt that Hardy is not a sociologist. He has not developed any social philosophy. Yet we can easily see that he takes up here and there social problems in his novels and expresses himself most vehemently against certain social customs. The characters of Hardy come into conflict with the established code of conduct or social customs. The instinctive life of a man is such as to come into direct conflict with the customs and convention. A man is more often a slave of his instincts. The greatest pleasure a man derives is from instinctive life of sex or physical hunger or other instincts. Duffin recognises the importance that Hardy gives to social problems. He has certain social assumptions. "Tess of the d'Urbervilles and Jude the Obscure are great objective stories, but they would be incomprehensible to a reader who did not understand the social assumptions upon which their action is based : the assumption that a girl who has been raped is thereby rendered unfit for marriage with another man, and the double assumption that a man and a woman must not live together unless they are married and that once married they must not become unmarried. Tess raises the question of chastity and monogamy. A study of Tess shows how meticulously and zealously Tess guards her chastity. It is quite natural. But the society has created atmosphere of cupidity in which every soul, howsoever, pure has to dip itself. The greatest tragedy to Tess is her unwilling union with Alec. In the beginning she wants to keep herself unsullied. But Alec is in a social position to influence her. We can detect a note seedness in the time of Hardy when he remarks about the violation of Tess's chastity, "But might some say where was Tess's guardian angel and where was the providence of her simple faith, perhaps like that other god of whom the ironical Tishbite spoke, he was talking or he was pursuing, or he was in a journey or he was sleeping and not to be awaked".

That is why Hardy has called Tess a pure woman. From the first time that she meets Alec with the last moment when she kills Alec, she never wilfully surrenders herself to him. Her pure nature atonce revolts against the forced love. While the man whom she loves really hates her, but she continues to be loyal to him. Thus the innate chastity of Tess comes into conflict with poverty, traditions

and usages. The marriage customs, even freedom of love are not sufficient to guarantee perfect happiness regarding the basic instinct of love in man. That is why Hardy deserves rather ruefully, "we may wonder whether at the acme and summit of the human progress these anachronisms will be corrected by a finer intuition, a closer intersection of the social machinery than that which now.

Hardy's attitude to man prevails.

The attitude of Hardy to man is determined by his philosophy. He has presented many characters in his novels of which exemplifies his philosophy. "Something at least may be deduced about a writer and about the age in which he lived and about the view of human nature held by him and by his age, by the consideration of the kind of people he chose to represent—their quality, their worth, their level in the scale of being. But how adjudge this level" ?

The perusal of Hardy's novels shows that he thinks that man is the product of unduly environment and fate. He has no free will. He is guided by instincts, impulses and passions. Duffin gives us a very good analysis of the conception of man propounded by Hardy in his novel. He says, 'The nature of man is four-fold : the course and quality of his life are governed by four inward forces or faculties. These are passion, Reason, Emotion and instinct and they can be placed in an order of excellence, as they are here—descending. Passion is used with a spiritual signification denoting the senses of the soul, the unreasoning elements in the higher nature of man and covering love, Religion and Poetry—all three words being intended in a mystical sense. Reason or intellect needs no defining, but its second place is assured".

The impulses control the man : Man is much more guided by passion than reason. Emotion and instinct also play their part. The four-fold work of these fundamental elements of human nature can be best illustrated through Angel Clare. "Conspicuous among the protagonists of Hardy's stage is the pale, fine form of Angel Clare. I believe it will not be disputed that the hold this man has a life whether it be complete or precarious is essentially Spiritual,

ideal, free from grossness. Indeed, the charge most frequently brought against him is that his spirituality eclipses his humanity. His renunciation of Tess is in direct contradiction of the tendencies of his emotional desires and is sanctioned by a voice that over-rules even the demands of reasonableness :—the voice of high passion which has been vividly evident throughout the whole progress of his love. He is not guided solely by passion. Reason enters when he attempts to argue his position, and, forces much as passion's methods proceed on a Special logic—reason goes hopelessly astray. Passion's child then Clare is, be lovable or not there is surely no contesting the celestial beauty of this figure''.

Clare in a strong passion separates from Tess. He forgets that Tess has got the best quality. He learns a lesson, while he is away in Brazil. One of his friends changes his mind. Then he gives up hatred, and bestows to the voice of reason and passion again. He sees Tess in her imagination, and decides to come back to England. Thus Hardy's man undergoes a change.

Similarly Clym is not carried away by passion and emotion. He has nobler spirit, "It is reason that brings him from Paris, formulates his didactic projects gives him endurance under misfortune and plays a considerable part, though a part shared by emotion in his quarrel and attempted reconciliation with Eustacia.

In Farmer Boldwood, we have a character who can be called a man of passion. His passions hurt him into ruin. In Gabriel Oak, we have severe reason ruling over him. Gabriel's character is worth study. His great yearning for knowledge and academic distinction make him a man of great intellect. His nature is complex. He has noticeable dash of animalism "His mind retains its level throughout. There are no storms or subsidings. This is the sign of reasonable nature''.

The lowest man in Hardy are those who are guided by naked instincts for animal gratification. They are Troy and Alec d'Urberville. "Human nature in Hardy, as in the world, is built of these four great groups of elements, and

that each individual is characterised by being substantially of one group, more or less alloyed by admixture from one or more of the others''.

Really the best man should have desirable ingredients of passion, reason and instinct. The mixture of these four must be balanced.

This brings us to the treatment of love in Hardy. Most of the novels deal with the problem of love. In the philosophy of Hardy love is the fundamental principle. His love is not platonic, but mostly it is pure passion full of animalism in certain characters. It is also pure and chaste as in Tess. "Nevertheless when two people destined for love come for the first time within the range of each other's influence, there is set up in each a more or less unrecognised premonition in the form of a unique interest and attraction. This, if circumstances permit, rapidly develops and very soon finds itself on a swift and irresistible course of increasing pace, which never thereafter turns back or ceases. This attraction, now becomes love, strengthens with intimacy, and induces all pervading union of sympathy and common interests ; or failing this sympathy and interest, the love does not subsist and continue to grow, however, otherwise intense. Love is not violently demonstrative and provokes emotional outbursts only at intervals ; on the whole, love is quietly content with the presence of the beloved. Indeed Hardy definitely asserts "of love it may be said, the less earthly the less demonstrative. In its absolutely indestructible form it reaches a profundity in which all exhibition of itself is painful''.

In Hardy love is less fleshly and more spiritual. This is the similarity between Meredith and Hardy. "Meredith is concerned almost exclusively with man's body at its best ; whereas Hardy chooses rather to show how at its worst—perhaps at its normal, the flesh may be a drag and a degradation. Perhaps that is why the nobler loves of his world know little of it. Certainly there is far more in Hardy of the love that is spirit than the love that is animal''. Love is an instinct which is universal. All persons are caught in the meshes of love. His novels are experiments in the realm of love.

His attitude towards religion :—Hardy's attitude to religion is hostile. He satirizes Christianity; and Christian ritual. Religion is born of superstition. "This impression is a natural consequence of his theory of fate, which theory is however by no means inconsistent with a religious outlook. It does not deny the existence of God, and even such denial would be covered by Morely's aphorism that, "It is as possible to disbelieve religiously as to believe religiously",

It is quite clear from a study of the novels of Hardy that Hardy does not attack religion as such, but he attacks its distorted and corrupt form. When Jude survey his past life, he gives the verdict on his own and Sue's life "I was gin-drunk you were creed drunk. Either form of intoxication takes away the nobler vision".

An interesting insight into Hardy's approach to religion can be had by the study of Alec. Alec has animal spirits in him. After Tess is gone from him, he comes under the influence of the parson Clare. He begins to preach in the neighbourhood. One afternoon, Tess listens to the sermon being preached by Alec. He delivers the sermon in the ringing tones as if he is under religious influence. "His voice became so distinct in the still, clear air, that she could soon catch his sentences, though she was on the closed side of the barn. The sermon, as might be expected was the extremist antinomian type; on justification by faith as expounded in the theology of St. Paul. This fixed idea of the rhapsodist was delivered with animated enthusiasm in a manner entirely declamatory, for he had plainly no skill as a dialectician".

As soon as Angel saw Tess, he was seized with the same passion that had characterised him when he had seduced Tess. He was again converted into a brute. This conversion has been very beautifully described by Hardy "The effect upon her old lover was electric, far stronger than the effect of his presence upon her. His fire, the tumultuous ring of his eloquence seemed to go out of him. His lips struggled and trembled under the words that lay upon it, but deliver them it could not as long as she faced him. His eyes, after their first glance upon her face...and the fire of the priest had been well nigh extinguished".

This makes the attitude of Hardy to religion quite clear. Religion has a then veener of spiritualism. Beneath the thin

layer of religion is man the animal. Clare was again reverted to the inhuman life of love as soon as he saw Tess.

Hardy's attitude to churches can be ascertained by his description of churches and clerical characters in his novels. In the novels of Hardy there are some half-dozen parson portraits. He deals with them quite sympathetically. In Tess we have the parson, the father of Clare. The parson's family, his wife and two sons have been fully sketched to give us a view of the Parson's life. The family is complacent, given to religious life. There is no restlessness or any serious vice in the lives of the members of the Parson's family.

A severe satire at religion is contained in the chapter where Tess performs the baptizing ceremony before the death of the baby. The novelist remarks, she thought of the child consigned to the nethermost corner of hell, as its double doom for lack of baptism and lack of legitimacy; saw the arch fiend tossing it with his three pronged fork like the one they used for heating the oven on baking days; to which picture she added many other quaint and curious details of torment taught to the young in this Christian country.

Before performing the ceremony herself, Tess goes to a parson and requests him to perform the ceremony. On the cut right refusal of the parson, she goes to the churchyard for performing the ceremony herself.

We can compare the attitude of Hardy expressed at two places—at the death of Tess's bady, and the portrayal of the character of the parson Clare.

About Clare, Duffin observes, "A very different feeling pervades the portrait of the Rev. Mr. Clare. Angels' Evangelical father in Tess, a man of Apostolic simplicity of life and thought of great kindness of heart with a smile as candidly sweet as a child's. Even more narrow dogmatic, impotent of argument than the churchman best mentioned, his sincerity, enthusiasm, unselfishness and purity of heart invoke from Hardy a thorough and ungrudged admiration. His religious principles are no nearer Hardy's own than were those of other man, but his application of them, his essential morality has an unmistakable grandeur fully recognised by his delineator. This character is by itself sufficient to absolve

Hardy from any charge of levity towards the ministry of God''.

There is no doubt that Hardy does not give us a perfect form or consistent form of religion in his novels. Because he knows that religion in the modern world of Science is on the wane. It does not play any important role in the lives of the English men or women. It has no ennobling or spiritualising influence on the lives of the people or characters in the novels of Hardy.

General criticism against the attitude of Hardy to religion is that bare hostility is not enough. Hardy should have evolved some form or principles of religion which he might have faith in. But the critics forget that Hardy was through and through an artist and anything afterwards. Hardy places in the mouth of Tess, the religious formula contained in the following words, "If you can't have—what do you call it—dogma you can at least have the religion of loving kindness and purity''.

Pessimism in Hardy

"Our sweetest songs are those that tell of saddest thought'' The sweetness of pessimistic picture of life is proverbial. Our life is three parts pain. Every individual remembers the days of misery more than the days of happiness. Hence every one gets joy in the melancholy presentation of life. "Hardy did not disclaim the attribution of pessimism to his outlook. He said, is was his aim to present a view of things that harmonised with experience but he admitted that his was a nature that became vocal in the presence of tragedy rather than comedy. He found he said a special interest in "the failure of things to be what they were meant to be''.

With this idea he presented a sombre and sordid picture of life in the Wessex novels. When critics opposed him for pessimistic outlook, his reply was that he could not but paint the ills of life. He preferred the term melorist to pessimist. He instinctively felt that the things were getting worse. He observed, "The view of life as a thing to be put up with, replacing that zest for existence''.

Hardy had a very sensitive mind. A slight sorrow could upset him. He was quite speculative. In his childhood, he could not see dying birds. "Since the world he looked at seemed so full of pain and disappointment, then, he argued pain and disappointment were outstanding characteristics of human existence".

The factors that were responsible for making him pessimistic were many. The age in which he was living was full of misery. This was a transitional age. The industrial revolution was in full swing; it was destroying the countryside. Agriculture was being ruined. There was large scale exodus from the village to the town. The village communities which were self-sufficient and united by bonds of brotherhood and affection were being disintegrated. The agricultural economy which was the backbone of England was being totally shattered. In the wake of Industrial revolution one could see devastation and desertion all round in the countryside. Hardy has painted the sordid and gruesome picture of that period of history.

Secondly there was total change in ideas also. Rationalism of the last century had combined itself with the free flights of imagination. This meant revolt against established traditions and customs. The very basis of social, political and religious life was being challenged. Instead of faith, people began to doubt everything. There was unrest in the spirit of England. By the middle of the century, people had become almost agnostic. The Drawinian theory shook the roots of old religious beliefs.

Christianity was losing its hold on the minds of the people "People were feeling already uncertain about the philosophic basis of christianity. Now they began to doubt the historical facts on which that philosophy rested. And not only christianity—the new ideas struck a blow at all religious and ideal interpretations of the universe. If as seemed possible, it was only a mechanical process evolving from no one knew what, in a direction no one knew whither, what was the significance of those moral and spiritual values which man had learned to regard as the most precious things in life. If christianity was not true, what become of the

consolation of christianity, the conception of Divine justice bringing all to good in the end".

Thus the new thought was striving to give shape to a new trend of ideas which could replace old religious beliefs. The artists generally responsive to the atmosphere were deeply affected by the trend of doubt and disintegration. Some of them looked to the past and derived inspiration from old faith. Others took shelter in the world of romance and beauty. "But there were those who could find no such consolation for themselves, and for the first time, pessimism, conscious, considered pessimism found expression in English letters. There were many authors affected by the wave of pessimism'. The chief of them were Filzgerald, Thompson and Hardy. Hardy was the most sensitive of them all. He had spent the impressionable years of his childhood in the valley of Blackmoore. The rural England was falling to pieces. He saw that old things and values were crumbling. Old songs and ballads were being forgotten. There was all around the spirit of unrest. He was full of sorrow to see that old ideas were dying. All these factors contributed to an outlook of pessimism in Hardy.

Hardy used pessimism because he thought that pessimistic outlook could truly paint a realistic picture of life. He, therefore observed "the highest flights of the pen are mostly the excursions and revelations of souls unreconciled to life". His belief was that much misery and despondency existed in the world.

In the dark picture of life Hardy has drawn we could come across here and there certain shining glimpses of life, "we have already observed that once at the end of 'The Mayor of Casterbridge, Hardy allowed himself to be betrayed into taking note of a fact which, if not joyful enough to be called optimistic has at least an anti-pessimistic tinge about it. He made Elizabeth Jane 'wonder at the persistence of the unforeseen which had brought her to "unbroken tranquility'', although her youth "had seemed to teach that happiness was but the occasional episode in a general drama of pain. Few enough of Hardy's characters find the unforeseen burning out in the way—Bathsheba and Gabriel Oak are perhaps the only others—but the possibility is

recognised : darkness is not quite unrelieved. And if few find happiness, rather more learn wisdom from their protracted ordeal : not only Bathsheba and Gabriel and Elizabeth Jane but Clare and Yeobright., Tansi and paula Pourer. Measured by life's standards, this is not a ungenerous estimate of the proportion of people who win wisdom from suffering. Tess herself was not crushed into anything lower than herself by the cruelty of life that bore down so heavily upon her, but against its pressure raised herself into something of infinite nobility. This is in some ways the most hopeful word Hardy has pronounced".

An artist who reads human life so thoroughly can be a staunch pessimist. The true pessimist is one who creates ignominy for man. No character emerges inspiring or glorified. Such is Swift. But from Hardy's pen emerge characters like Tess and Henchard soaked in the spirit of nobility and grandeur. "From Hardy's dark canvas there stand out the heroic forms of a mighty Adam and a beauteous Eve".

Beneath all misery and sorrow, the fundamental basis of life is everlasting joy. It is in this strain that he observes in Tess of the d'Urberville "The appetite for joy which pervades all creation, that tremendous force which sways humanity to its purpose".

Thus we find that the outlook of Hardy is pessimistic, but it has one redeeming feature that it recognises the necessity of happiness for mankind.

CHAPTER V

INTRODUCTION TO TESS

Its plot and critical appreciation : Tess of d'Urberville is the masterpiece of Hardy. The best of Hardy's craftmanship, his philosophy and rich knowledge of human nature has gone into the novel. This novel can be termed as the novel of character and environment. Its setting is purely agricultural. Hardy saw with his own eyes the impact of industrial revolution on agriculture. At various places in the novel he has taken exception to the new forces that were destroying the agricultural basis of English life. The whole village community was being disturbed. There was large-scale exodus of population from the village to the town. Even new machines that were being invented for agriculture had dehumanising influence on farmers. The best description of the type is to be found in the operation of the thrasher. Hardy says, that the machines work like demons. They deprive mankind of love towards nature. Douglas Brown observes, "Hardy's earlier novels of character and environment deal ostensibly with past times, The *Woodlanders* and *Tess of the d'Urbervilles* have for their setting the years of the contemporary agricultural tragedy. In these, and particularly in the second, the artistic purity is shattered. The weaving of a ballad take into the agricultural environment, together with the expression of Hardy's profound vigorous feeling for the status of man in the natural order no longer absorbs sufficiently the novelist anxiety, his sense of imminent disaster ?

The story as it develops keeps two characters in the centre ; Tess and Angel Clare. Alec is also one of the chief characters, Hardy has put all his strength in the first Chapter. He has presented all the facts about the descent of John Durbeyfield. His dialogue is full of humour.

In the second chapter the novelist has given us very good description of the Valley of Blackmoore. The description

of the village Marlott is simply marvellous. He has thrown great light on the valley of Blackmoore. The customs and the traditions of the village have been very well brought out. The group of girls dancing according to the ancient custom has been presented very colourfully. The dresses of girls, their decorations have been so well described that it gives us an idea of the keenness of the novelist in understanding colour and form. The dancing of the girl's is disturbed by the richly comic passing of John Durbeyfield. He has been passing quite close to the assembly of the dancers. The novelist takes the opportunity of introducing Tess to the readers. Her physical features have been described at length at this place. She is quite fresh, innocent. Comparison can be drawn between Candida and Tess.

It is here that Angel Clare sees Tess for the first time. The three brothers pass quite close to the field where the dance is going on. Of the three brothers, Angel stops to cast a glance on the girls. The whole chapter is full of ironic comment.

The next chapter deals with surroundings of Tess's living. There is no idyllic painting of village life. The scene where Durbeyfield and Mrs. Durbeyfield go to the inn has been very well described. "Tess has grown up in the household with its slip-shod morality". Tess is beautiful, ignorant, and easily moved.

Then comes the story of Prince. Tess drives the carriage to the nearby-town. The accident has provided the novelist with a chance to show pathos and heroism. He has combined humour with beauty, which is the chief characteristic of his poetry as well. The mother's nature has been very well explained by her insistence on Tess for going to Mrs. d'Urberville. Mrs. d'Urberville lives with his son Alec at the house called the Slopes. Alec d'Urberville's part in the first phase as well as the appearance of Angel Clare are the real source of tragedy. Alec the villain of the novel is twenty-four years of age with full lips and bold rolling eyes.

The novelist has described at length the journey of Tess to d'Urberville's house. The mischievous nature of Alec is clearly brought out by the novelist in his teasing of Tess by driving the carriage very fast.

After reaching Trantridge Tess looks after Mrs. d'Urberville's fowls. Alec gets a chance to woo her. He pursues her everywhere. The people often go to Chaseborough from Trantridge. The journey has been described in great detail. Tess joins the pilgrimage to Chaseborough. On her return from the fair, she falls in an ugly scene, where there is a quarrel among the several girls, who are also returning from the fair. Here Tess is rescued by d'Urberville who give her a lift on the horse-back into the woods. She is tired. They go astray. Alec wants to find out the highway. Tess is completely tired. He puts her down on the leaves. She was in cotton dress. Alec lends her his own overcoat. She falls asleep. This is exactly at this time that she is seduced. She is a maiden no more.

For this there is every possible excuse. She is brought up in bad atmosphere. She is pressed again and over again to marry Alec.

In the second phase Hardy avoids obscenity. He tries to make the descriptions and narration quite dignified. She goes back home. She has a child. She works on the farm most arduously. She has great affection for the child. When the child dies, she shows great concern for its well-being. She runs to a parson for Christining the baby. The parson refuses to come. Her parents too do not agree with Tess. Tess takes upon herself the role of a priest. The baptising of the child is full of moving pathos. The children who kneel before the child are figures that can never he obliterated from the imagination of the readers. The phase closes with the most moving picture of baptism and the burial of sorrow, the undesired. Hardy includes here strong arguments to show that Tess was not guilty of sexual weakness. The defence of Tess is carried to the extreme that it becomes an artistic flow.

After the sad event, Tess makes a fresh start in life. Hardy describes the efforts of Tess to reinstate her dignity and self-respect under the phase called "the Rally". One special feature of this is that Hardy puts in here the best of his genius in word painting. The colourful description of the valleys is superb. She is going to Tabbothays from the valley of Blackmoore. The Valley of Froom is the most

beautiful spot where Tess works hard at the Talbothays inn. By chance she meets Angel Clare who has come to the dairy for learning farming and dairying. The physical features of Angel Clare have been described in detail. He has fixed abstracted eyes, sensitive and soft mouth. His appearance gives the impression of vagueness and darkness. He describes the experience of his association with the women of London quite interestingly.

Clare has been living at the Talbothays. His attention is directed towards Tess. The novelist refers to the chastity and virginity of Tess at the stage. "What a fresh and virginal daughter of Nature that milkmaid is". Hardy might use these encomiums for Tess simply to fill the novel with satire and irony. But it seems that he is intentionally throwing light on the bright side of Tess's character. The meeting of Tess and Clare is very exciting. One June evening they come into contact with each other. Tess is intensely pleased to meet Angel. She forgets misery and sorrow. Their hard work in milking cows brings them quite close to each other. To Angel Clare Tess seems to be "a visionary essence of a woman".

It is here that Hardy develops side by side with the main story, the second story of love affair of Izz, Retty and Marian—for Clare. The Sub-plot is developed most beautifully. The idyllic incident of carrying the four girls adds romantic colour to the plot. Hardy tries to differentiate between the emotional make up of the various girls here. This also provides an opportunity to Clare to judge the softness and delicacy of the bodies of the various girls. Tess comes up to the standard. Every one of them loves Clare.

Then Hardy also describes the background. The surroundings of Talbothays dairy have been so picturesquely described that they create human interest to the readers.

The fourth phase shows us the intensification of Clare's love for Tess. Tess does not seem to be agreeable to all the sincere profession of love. The more Clare becomes passionate, the more Tess resists. She has in her mind the fact that she is not a virgin woman, and Clare is merely attracted by her beauty without knowing the serious blot in her character. Hardy reveals to us the many hidden sides of

the character of Clare. We find him intellectually quite sharp. Hardy gives us an insight into the family of Clare. We know his father is a parson quite intolerant in his temper. Here we come to know that Alec has met the father of Angel and after a quarrel he has been converted to a new way of life.

Tess resists the attempts of Clare to marry her. It is here that their intimacy ripens into love. Clare embraces Tess at the time milking the cows. At last Tess agrees to be 'his partner for ever'. Before giving the promise of marriage, she has tried to reveal that she had been seduced by Alec. But queer destiny comes in her way. Angel does not know her true past history. She wants to tell her of the illegitimate child she had given birth to. The letter is dropped into her room. Unfortunately Angel does not read this letter. Angel and Tess marry at Talbothays. When they leave Talbothays there are unnatural signs. The cock crows twice or thrice on the fence as they enter the carriage.

They had rented a lodging in an old house in Wellbridge. As they enter this house after their journey from Talbothays to this place, they see the portrait of an ancient d'Urberville family woman. In her features, there is ferociousness and cruelty. She resembles Tess. Angel becomes conscious of all this.

At night in her innocence she relates the story of her seduction by Alec. This creates a feeling of revulsion in the heart of Angel. It is here that we have the most exciting and sensational scene in the novel—the sleep walking scene. The scene gives us a clue into the mind of Angel. He loves Tess intensely. But his mind is under the tyranny of social conventions. Hence he is pulled into analogistic directions. As a result of this tension, he enters the room where Tess is sleeping. He cries out "dead, dead". He is having a dream that his wife is dead. He carries her on his shoulders to the graveyard across the wooden bridge. The bridge has no railings. It is sheer force of habit that he crosses the bridge. Tess has completely surrendered herself to him. He is in a dream world. He dreams that his wife is dead and that he is carrying her to the graveyard. Across the river there is a church yard. He carries Tess there. He opens up a pit and lays down Tess. Under the sheer

exhaustion of this work, he falls down and steeps there. Tess is afraid that he might die of exposure. Hence she silently whispers into his ear, that his wife is going to heaven. Clare begins to dream again and thinks that he is leading Tess to Heaven. Tess takes advantage of the situation. She leads him to the house through the stone bridge. He steeps quietly. In the morning when Clare awakes, he has faint memory of the dream that he saw during the previous night.

Early in the morning they sit on the breakfast table on one side and do not face each other. Tess had the impulse of relating the story. But she stops and hesitates to reveal the story.

In the morning they part. Tess goes to his village Marlott and Angel goes to his father's place Emminster. Angel decides to leave for Brazil, where he has fair chance of starting a farm. There is a movement in England for leaving for Brazil. Before leaving for Brazil, there is ironic situation when the memorable words of king Samuel are repeated about virtuous woman. The whole quotation is quite appropriate. Hence it is full of irony. "Who can find a virtuous woman and her price is far above rubies. She riseth while it is yet night and giveth meat to her household. She girdeth her loins with strength and strengtheneth her arms. She perceiveth that her merchandise is good, her candle goeth not out by night. She looketh well to the ways of her household, and eateth not the bread of idleness. Her children arise up and call her blessed. Her husband also, and he praiseth her".

After living with his parents, Clare leaves for Brazil. He had only false hopes. He finds there bad conditions. The English settlers were facing great difficulties. They had suffered from various diseases. Angel had made proper arrangement for financial help to Tess. Tess had remained in the village for few days. Then she went to a farm where she worked as a harvester. Her description on the thrashing machine brings home to the reader the ruinous effect of machines. Under the impact of the wheels revolving at a very high speed, the whole body of Tess is trembling she was working like an automaton. Her whole body is shaken. It is here that she meets Alec. Alec had taken to a new way

of life. Under the influence of Angel's father. The change has been described by the novelist in the following words". It was less a reform than a transfiguration. The former curves of sensuousness were now modulated to lines of devotional passion. The lip shapes that had meant seductiveness were now made to express supplication. The glow on the cheek that yesterday could be translated as righteousness was evangelized to-day into the splendour of pious rhetoric, animalism had become fanaticism, paganism Paulinism ; the bold rolling eye that had flashed upon her form in the old time with such mystery now beamed with the rude energy of a theolatry that was almost ferocious".

Alec pursues Tess again. He throws all his religiosity to winds. He comes often to the farm and persudes Tess to marry him. At first Tess hates Alec. She remembers his behaviour. All the attempts of Alec to win her over fail. Then Tess receives her sister Lizalu who has brought the news of her mother's illness. Tess leaves for Marlott. The journey in the night adds picaresque element to the novel. Tess reaches the village. Her mother is alright, but her father passes away. Then the family faces crisis. The house in their possession of Durbeyfield being on lease reverts to the landlord. The family is thrown out of possession. It has to leave the village. They seek shelter at Kingsbere.

Alec takes advantage of the helplessness of the family and wins the confidence of the members of Tess's family.

In Brazil Clare does not flourish. He faces hardships. His friend with whom he travels dies. He has given him the advice that he should show sympathy and courtesy to the deserted wife. Clare returns to England.

And so comes the fulfilment. Although he had received two letters of Tess and another of Marian, he is unable to decide, where truth, decency and love should take him.

Clare leaves his father's house in search of Tess. He reaches Marlott where he learns that the family has left for Kingshere. He goes to Kingshere and is able to find out the house of Mrs. Durbeyfield. He meets his mother-in-law, who is quite formal with him. First she does not tell him the

whereabouts of Tess. But as he is about to leave, she tells him that she is in Sandbourne.

Sandbourne is a big city. It is quite difficult to trace out a man in such a big place. Clare reaches there at night. After choosing one hotel for lodging he goes out in search of Tess. But at this time, he gets no clue no her address. In the morning, he reaches the General Post Office. There she asks one or two post men. One of them tells her that at Herons, there is one known as d'Urberville.

After receiving directions to find out the house, Clare reaches the place. He enquires about her. His meeting with Tess is real fulfilment. Tess gets the greatest mental shock. Angel said, "can you forgive me for going away, Can't you—come to me. How do you get to be—like this". Tess replied, "It is too late".

After this brief conversation Angel leaves the house of Tess much disappointed. He walks into the street automatically, staring at nothingness. Tess enters the room, there she speaks the words that are overheard by the landlady. These words throw a flood of light on her mental condition. "And then my dear husband came home to me, and I did not know it, and you had used your cruel persuation upon me .. you did not stop using it—no—you did not stop ! My little sisters, and brothers and my mothers needs—they were the things you moved me by...and you said my husband would never come back—never—and you taunted me, and said what a simpleton I was to expect him ! And at last I believed you and gave way, and then have lost him now for ever ......and he will not love me the littlest bit ever any more ...only hate me...O yes I have lost him now—again—because of you and he is dying".

In a fit of anger Tess kills Alec and runs away to overtake Clare. She reaches the station. The landlady sees a spot of blood in the ceiling. The spot increases—she goes upstairs, and sees Alec stabbed to death. An alarm is raised. People gather at the scene of murder. The police investigates the offence.

Angel is overtaken by Tess. He is surprized to see Tess. Tess relates to him the story of murder. They take a solitary path and continue to walk northward. The next

day they reach a deserted place where they sit to take their meals. Angel brings bread, butter and other edibles and makes provision for a day or two. They resume their journey northwards, thinking that they should reach a port on the northern shore, from where they could escape to a foreign country in order that Tess might be saved from the gallows.

They reach a deserted land in a wood. They live here for many days in perfect bliss. One day they are seen by the caretaking woman. Hence they leave the place quite peacefully. They continue their journey. They reach a town where on the other side, a river bars the way. The river can be crossed through a bridge. They have to go through the town. They walk quite cautiously so that they might not be detected.

Continuing their journey they reach a place with some pillars and other construction. The wind produces a queer, melancholy effect. This is the heathen Temple. Tess finds the greatest happiness in sleeping here on the slab of sacrifice. Angel sits by her side. It is here that Tess requests Angel to marry Lizalu her younger sister. In her opinion she is her spiritualised form.

Presently the night dies out. Clare sees sixteen policemen pressing in from all directions. They cannot escape. Tess awakes and find herself arrested. She said, "I am ready".

The last Scene in the novel is the scene of Tess's hanging. In the city of Wintoncester there is a prison outside the City walls. There is a hill closeby. The prison can be seen clearly from the hill. Angel walks with Lizabu one morning. They reach the hill and look towards the tower on the wall of the prison. They see a staff rising from the tower. They see a black thing going up the staff. On reaching the end, it becomes a fluttering black flag. This is the sign that Tess has been executed. Lizalu and Angel kneel down to offer prayers for the departing soul. Tess gives up her mortal coil most tragically. Hardy ends the the novel with these memorable words, "'Justice' was done and the President of the immortals, in Aeschylean phrase had ended his sport with Tess, and the d'Urberville knights

and dames slept on in their *tombs* unknowing. The two speechless gazers bent themselves down to the earth, as if in prayer, and remained thus a long time, absolutely motionless. The flag continued to wave silently. As soon as they had strength, they arose, joined hands again and went on''.

Critics Opinions on Tess

Tess has been regarded the masterpiece of Hardy. It shows mature powers of Hardy in characterisation, plot construction, narration, and the creating of natural background for human feelings and emotions. It is the unique example of the kind of regional novel which is the chief contribution of Hardy to the English novel. It shows marvellous grasp of Hardy in presenting colourful aspects of life. It also shows Hardy's artistic talent in creating form. It is therefore quite essential that we should be acquainted with some of the opinions of critics on Tess. Henry Charles Daffin says.

"Tess of the d'Urbervilles seems to me beyond doubt the greatest of the Wessex novels. The material of Jude the Obscure is vaster and more varied, but it is not completely digested. Whereas the development of the story moves with the rhythmic certainty of music to its presented close. As beautiful as *Far From the Madding Crowd* or the *Woodlanders*, it plunges far deeper into the tragic heart of life, and it has none of the imperfections that mar the *Mayor of Casterbridge* and the *Return of the Native*. Tess herself is the most sublime figure in Hardy, combining supreme beauty with a nobility that elevates the whole conception of human nature. And yet she is not, like Marty South flawless : she has the hamartia, the fatal weakness necessary to give tragedy a rational, if not a moral basis. From whatever aspect, it is considered—subsidiary characters, landscape, background, intellectual and moral content, adequacy of style—Tess has no superior among Hardy's novels, and it must take its place among the three or four greatest works of fiction, the nineteenth century produced in England''.

In Tess, Hardy has given a new approach to tragic art. It is not the tragedy of a great hero or heroine, with a certain flaw in the character which brings about the downfall of the

hero or heroine. In the age of democracy, the novelist has chosen the commonest girl born in a low family to be the heroine of the novel. Her innate purity comes into conflict with the wickedness of the Villain, Alec. This gives rise to the tragic events that lead to the crash of the heroine Tess. Hence, the tragic emotion is as deep and moving as it is in Lear, or Duchess of Malfi. Cross has made significant observation on this point.

Tess of the d'Urbervilles' his mightiest production, is a tragedy that at no period in our history other than these fin de siecle days could have been written ; or, if written could have been understood. What is its novelty ? surely it is not the subject matter, for recall 'Clarissa, Harlow, and Adam Bede. It has been a tacit assumption in English tragedy that the dramatic hero must commit some deed from which he suffers. The deed may be a crime, as in Macbeth ; it may issue from a fault in judgment, as in the case of Brutus or from a stubborn vanity, as in the case of Lear. That there are likely to be innocent victories of the deed may be admitted, and therein lies the deeper pathos Shakespearean tragedy. The way George Eliot somewhat like Shakespeare, traced the events of her sombre novels to free individual acts of will we have elaborated. The Tragedy of Tess of d'Urberville begins in a crime and ends in a crime ; Alec pays the penalty for his misdeeds. But Alec is only a subordinate character. Tess is the main and Central character, who from first to last, Hardy, insists is free from any wrong doing. In this reversal of the traditions of tragedy both in our drama and our novel, Hardy is an innovator.

Tess stands in isolated weakness, she has a conscience and a will that may possibly be called her own, but against her are her father and mother, Alec, Angel, a conventional society, nature, hereditary tendencies, and a nabuhous course of events. With what happens to her she has nothing to do. In forced obedience to her parents she goes to Trantridge, the home of the spurious d'Urbervilles. The Smutching of her innocence, there is an act of treachery, for which she is in no wise responsible. Her love for Angel Clare, which results in the ill-starred marriage, is the working in her of a cruel law of nature, against which she struggles in vain. She returns to Alec to save her mother, brothers, and sisters from starva-

tion. If it be said that at this point in her career there is a relaxation of will, Hardy has anticipated the remark by suggesting that her weakness is in part inherited, and in part the product of the innervating climate in which she has grown up. She puts a knife into the heart of Alec. Even the act is outside her normal character for when herself she could not hurt a fly or a worm and she wept at the sight of a bird in its cage; to it she was led by an 'obscure strain in the d'Urberville blood'. By her death she atones not for her own crimes, but for those of her race; for wrongs to paraphrase Hardy, that her mailed ancestors rollicking home from prays, had dealt upon peasant girls back in the reign of King Stephen. Likewise the conduct of Angel Clare finds its explanation mostly in heredity. From the Evangelicism of his parents he had broken away, and taken refuge in Greek paganism; but when the crisis came the creed of mysticism rose to the surface and became master. That inherited subconsciousness he succeeded in stilling only by his sojourn in Brazil''.

Tess of d'Urberville is the chronicle of the peasantry of the nineteenth century. In the first quarter of the nineteenth century, the introduction of the Industrial revolution has upset agriculture. Mechanisation has deprived the countryside of its natural beauty and individual dignity. The novel is a woeful tale of the ruination of peasantry. This theme has been clearly expounded by Arnold Hettle in the following words :

"The subject of the Tess of d'Urberville is clearly stated by Hardy to be the tale of a pure woman. In fact it is the destruction of the English peasantry. More than any other nineteenth century novel we have touched on it has the quality of social document. It has even, for all its high pitched emotional quality, the kind of impersonality that the expression suggests. Its subject is all pervasive, affecting and determining the nature of every part. It is a novel with a thesis—"a roman a thesis—and this thesis is true.

The thesis is that in the course of the nineteenth century, the disintegration of the peasantry—a process that had its final and tragic stage. With the extension of capitalist farming (farming, that is to say, in which the landowners farms not for sustenance but for profit and in

which the land workers become wage earners) the old yeoman class of small holders or peasants with their traditions of independence and their own native culture was bound to disappear. The developing forces of history were too strong for them and their way of life. And because that way of life had been proud and deep rooted its destruction was necessarily painful and tragic. Tess is the story and the symbol of destruction.

Tess Durbeyfield is a peasant girl. Her parents belong to a class ranking above farm labourers. A class including the carpenter the Smith, the shoemaker, the huckster together with non-descript workers other than farm labourers, a set of people who owed a certain stability of aim and conduct to the fact of their being life-holders, like Tess's father or copyholders or occasionally, small free-holders. Already by the opening of the novel the Durbeyfields have fallen on hard times, a plight by no means solely due to the lack of stability in the character's of John and Joan. A further twist is given to their difficulty in making ends meet by the accident in which their horse is killed. It is her sense of guilt over this accident that allows Tess to be persuaded by her mother into visiting Trantridge, D'urbervilles to claim kin with a more prosperous branch of the family, and from this visit the whole tragedy derives.

In these opening chapters of the novel there is an immediate and insistent emphasis on historical process, so that from the starts the characters are not seen merely as individual. The discovery by John Durbeyfield of his ancestry is not just an introductory. It states the basic theme of the novel what they become.

The landscape in the second chapter is described and given significance almost wholly in terms of history. The clubwalking scene is again contrasted with the may-day dances of the past and early pagan rites are called. Tess is revealed as one of a group typical and in the comparison between her and her mother the differences brought about by historical changes are emphasised. John Durbeyfield lives in the peasant folklore of the past. Tess has been to a national school. When they were together the Jacobean and the Victorian ages were juxtaposed. The sacrifice of Tess to d'Urberville is symbolic of the historical process at

work. D'urberville is not of course a d'Urberville at all, but the sar of the novean riche stock family capitalist who have brought their way into gentry and Tess's cry when she sees the d'Urberville Estate''.

The novels of Hardy paint before the reader Wessex life. They are regional novels. The background of the country side is present through them all. Cazamian elaborates this point in his famous History of English liberation in the following words :

"They all are novels of provincial and even rustic life ; for if the scene is sometimes shifted from the country to the towns, there are sleeping boroughs or cities flooded by the influences of the fields. Oxford, the great university which lifts its towers and spires on the horizon is to the north the boundary of the agricultural country hardly eaten into by the fever of modern manners whose heart is Hardy's own Dorsetshire and for which he has kept its old name of Wessex. Through the land of memories, where hills are crowned with Roman camps and where barons hide even more ancient remains, the fates are unrotted of heroes placed in a lower or middle condition. The most frequent types are those of peasants and professional men the latter having themselves risen from the people. Hardy has a preference for characters of a Sturdy and painful intellectuality won over the hard heredity of a family rooted to the soil''.

In design and plot construction Tess of d'Urberville shows the unique and mature powers of Hardy. He has followed the practice of making the novel a compact whole. We have here emotion, instincts, intellect and convention interplaying on one another. Cazamian has very aptly remarked :

"His plots are not simple. They grow out of elementary passions : ambition, greed, love, jealousy, the thirst for knowledge ; and the springs which move them are psychological. More and more as a progresses in his career, Hardy tends to shift the construction of his novels to the inner world. He writes a moral drama, shows up a conflict of contradictory wills, guided themselves by feelings. But the development these conflicts is crossed at every moment by

accidents which interrupt them. Ironical, malevolent fatal chance is as it were the third invisible party in all the relationship of the human beings; now it seems to express an obscure cruelty lurking in the universe now in a more philosophical guise, it is the experimental revelation of laws which individuals in their self-deception ignore, and against which probability demands that they should some day be crushed. In this latter sense chance becomes the chastisement of the unavoidable selfishness of busy life. Whether one aspect or the other is predominant, the repeated working of that inimical luck is largely responsible for the tragic atmosphere which Hardy's heroes succeed but rarely in escaping".

Another greatness of Tess of d'Urberville is its poetic element. Essentially Hardy was a poet. He started his literary career with many short poems. After writing fourteen novels he again took to poetry. During the period when he had completely devoted himself to the vocation of prose, he did not forget and could not suppress his powerful poetic imagination. In his descriptions of background, Wessex life, he becomes poetic. R. Church rightly points out:

"As for Hardy's style once so savagely attacked by the exotic George Moore and so savagely defended by the critics who pointed out the luxurious, mossy, vadalent sensuousness of Hardy's phrases and neologisms, we find today that his dialogue has grown somewhat stiff, and his descriptive writing somewhat stilled. Yet it remains the prose of poet in close contact with things a creature of tangibilities, even in the imaginative handling of abstract ideas. There is indeed a Keats-like quality in Hardy. His soul doth ache with physical as well as spiritual longings, and in his evocation of scenes and persons, his senses bring into play a verbal incantation that relate him to pre-raphaelites, but through the sensual side, and thus directly to Keats, the progenitor of that school. We think of Keat's description of Madeline unclasping her warmed jewels one by one and are reminded of Hardy's picture of Tess coming down one hot summer afternoon from her nap to the silent kitchen like a sunned cat: and of Eustacia Vye, in the *Return of the Native* walking along a cliff and laughing so that sun shone into her mouth as into an open red tulip".

At various places, in Tess of d'Urberville, we have highly poetic descriptions. The dawn at Stonehenge has been described briefly but very effectively. "In the far North-east sky he could see between the pallars a level streak of light. The uniform concavity of black cloud was lifting bodily like the lid of a pot, letting in at the earth's edge the coming day".

In the description of Blackmoore Vale, the valley of Froom, Hardy has painted colourful scenes. Lord Cecil has clearly brought out the poetic element in the novels of Hardy. "When I say that Hardy's imagination is poetic, therefore, I mean that it is of a type that more often chooses verse as its mode of expression. In this he is very English. The English literary genius is most characteristically a poetic genius. For one good book in prose there are three good English lyrics. The poetic impulse of the English shows itself often in other forms. That drama which is the instrument of England's greatest literary glory is a poetic drama. Shakespeare conceives his picture of life in a mood which requires the lyrical rhythms and heightened imagery of verse for its expression. The novel, too, has been tinged with a poetic spirit. Some of our most famous novelists are poetic in a sense no continental novelist is. Scott, Dickens, the Brontes, Meredith, D. H. Lawrence, Virginia Woolf present a picture of life intensified by the ardour and freaked by the fancy of a poetic vision. Three of these, moreover—Scott. Emily Bronte and Meredith—are also distinguished poets in verse. Hardy was of the same family. His creative imagination had two strains in it. First was intensely poetic; so much so that he thought of himself as a poet rather than a novelist. But in the lives of human beings that is the characteristic mark of the novelist. And his genius only found complete fulfilment when both these strains in him had scope.

This duality is the central, most important fact about Hardy's work considered in its purely aesthetic aspect. He seems always to have been feeling about for some form which would satisfy both these impulses. He aimed consciously, so his wife tells us, at keeping his narratives at once as close to natural life and as close to poetry as conditions would allow. 'The poet' he once remarked "takes note of nothing that he cannot feel emotively". In this sense Hardy was a poet in

all his work. He is stirred by what is momentous and moving and picturesque in life—by its phases—heightened passion or spiritual illumination and the picture of the world he desires to present is one in which these hold the centre of canvas.

Hetty Sorrel in Adam Bede is arrested for murder just like Tess, but there is nothing spectacular about the scene of her arrest. In fact it takes place off-stage. Tess is found by the police in the first mysterious gleam of dawn asleep amid the immemorial monoliths of Stonehenge. Hardy seizes every opportunity that his subjects afford for poetic treatment; gets every ounce of picturesque value from that country life which is its subject from its natural beauty or its historic traditions and association, and so far as his material has a romantic element in it' Hardy emphasised the romantic element''.

The poetic quality gives rise to the spirit of compassion which runs like an under-current throughout the novels of Hardy. Muller makes very significant observation on this point''. In the first place, his terrible pictures are veiled by compassion : A deep, sober feeling unlike the simple pathos of Dickens. It appears in his sympathetic treatment of the meanest peasant in his novels. It is projected philosophically in the spirit of pities who plays so prominent a role in the *Dynasts.* It inspires such poignant words as those spoken in the Mayor of Casterbridge by Luther Caxom at the death of Susan Henchard, "Well, poor soul : she is helpless to hinder that or anything now. And all her shining keys will be taken from her and her cupboards opened, and little things did not wish seen, anybody will see and her wishes and ways will all be as nothing''.

It has its sublime movement in Tess of d'Urbervilles. If the immense sadness of this story is touched with bitterness. It is also softened by tenderness, lifted finally into a realm of beauty''.

Thus we find that Tess of d'Urbervilles shows the mature powers of Hardy in character-drawing. Nobody can forget Tess. Hardy has created a character with sure pulsation of life. Everything has been described,—her physical features, her manners and education. Her emotional life has been graphically traced from the beginning to the

end. In the complex pattern of life, instincts are microse optically seen. Similarly the character of Angel has been very well developed. His likes and dislikes, his impulses and psychology have been thoroughly read by the novelist. The wickedness of Alec has been minutely portrayed. The conversion of Alec into a religious man has been described in detail. His impulsive nature has been shown to operate in the last phase of the novel.

Some memorable scenes

Then the novel is also an example of compact plot. Plot means one idea running throughout the novel. Tess of d'Urberville is an attempt to see human nature in the emotional vortex. Tess of the d'Urbervilles has a simple plot. There are no complications, or sub-plots or digression. That is why in the novel there are not many characters. A reader can remember that he is fixing his attention on two or three characters. Actually we are studying the triangular love in the novel. The details of the triangular conflict are simple gorgeous and imposing.

Tess of the d'Urbervilles is quite rich in scenic descriptions. From the very beginning Hardy seem to concentrate on the perfect descriptions of scene. The group dance in the beginning has been so vividly described that it ever dominates the imagination. The journey of Tess with the prince has been so vividly described. When the sun shines over the pool of blood, the prismatic sight is so natural, and its description so appropriate. The journey of Tess from Marlott to Trantridge gives us the scenic view of the Blackmoore valley. Again the journey of Tess with Alec is unforgettable. The mare running at the highest speed and Tess clinging to Alec out of fear are so impressive.

Talbothays dairy with open farms around it, the description of the crows with their names and other details is quite memorable. Similarly the description of the sleep walking scene is so detailed and proper. From Angel's appearance into the upper room upto the fake burial of Tess, every detail has been described.

When Tess comes to Emminster to meet the parents of Clare, the journey has been described with perfect touch of an artist. The blood-stained upturned with long gust of wind seems to assume its own ill-ominous individuality. Its

description is unique and unforgettable. "A piece of blood stained paper caught up from some meat-buyers dust-heap, beat up and down the road without the gate ; too flimsy to rest, too heavy to fly away and a few straws kept it company''.

On return journey Tess entered a farm house. She rested for the night there. The sound of the falling birds in the quietness of the night has been marvellously described.

Towards the end of the novel there are many scenes quite impressively described. We have the scene of the thrasher where Hardy satirizes the introduction of machines into agriculture. With one stroke of his matchless descriptive powers, Hardy has shown us the evil effects of machines on human life. The description is unforgettable.

"A little way off there was another indistinct figure ; this one black with a sustained hiss that spoke of strength very much in reserve. The long chimney running up beside an ash tree and the warmth which radiated from the spot explained without the necessity of much day light that here was the engine which was to act as the premium mobile of this little world. By the engine stood a dark motionless being a sooty and grimy embodiment of tallness, in a sort of trance with a heap of coals by his side ; it was the Enginman. The isolation of his manner and colour lent him the appearance of a creature from Tophet, who had strayed into the pellucid smokelessness of the region of yellow grain and pale soil with which he had nothing in common to amaze and to discompose its aborigines.

What he looked he felt. He was in the agricultural world but not of it. He served fire and smoke ; these denizens of the fields served Vegetation, wheather, frost and sun...He spoke in a strange northern accent. His thoughts being turned inwards upon himself, his eye on his iron charge, hardly perceiving the scenes around him and caring for them not at all : holding only strictly necessary intercourse with the natives, as if some ancient doom compelled him to wander here against his will in the service of his Plutonic Master''.

Then Hardy has painted few more scenes with matchless power of narration. Clare leaves Emminster for Marlott in search of Tess. When he reaches the Town he finds a

big town with chimneys and towers. The following is the description.

The fashionable watering place with its eastern and its western stations, its piers, its groves of pines, its prominades and its covered gardens, was, to Angel Clare like a fairy place suddenly created by the stroke of a wand and allowed to get a little dusty. An outlying eastern tract of the enormous Egdon waste was close at hand, yet on the very verge of that towny piece of antiquity such a glittering novelty as the pleasure city had chosen to spring up. Within the space of a mile from its out skirts every irregularity of the soil was prehistoric, every channel an undisturbed British track-way, not a sod having been turned there since the days of the Caesars. By the midnight lamps had gone out. He went up and down the winding way of the new world in an old one and could discern between the trees and against the stars the lofty roofs, chimneys, gazebos and towers of the numerous fanciful residences of which the place was composed. It was a City of detached mansions; a Mediterranean lounging place on the English channel and as seen now by night. It seemed even more imposing than it was".

Then again the journey of Tess from this town. Northwards has been vividly described. The most impressive description of the journey is the stay of Tess and Angel at a palatial house in the woods. Another powerful scene is the description of Stonehenge where Tess is arrested by policeman on the charge of murder. The heathen temple with its monolithic pillars has been picturesquely described. The sun-rise on the heathen temple has been superbly portrayed.

The last effective scene painted by Hardy is in the last chapter of the novel. Angel and Lizalu the younger sister of Tess walk hand in hand. On a road that goes from the city of Wintoncester. The high way reaches the top of a hill from where the prison is seen. The last touch of background-painting is Hardian, "The prospect from this summit was almost unlimited. In the Valley beneath lay the city they had first left. Against these far stretches of country rose, in front of the other city edifices, a large red-brick building with level gray roofs and rows of short-barred windows bespeaking captivity, the whole contrasting greatly by its formation with the quaint irregularities of the gothic erections".

Angel and Lizalu see something black rising by the staff on a tower. Soon the black thing reaches the top of the staff and flutters in the air like a black flag. This is the Symbol that Tess has been executed.

With the memorable scenic description Hardy ends the novel. The novel is a string of colourful scenes.

Tess of the d'Urbervilles is also rich in humour. But humour is rustic. Charles Duffin has observed, "Almost all the humour in the Wessex novels that is worth preserving is rustic humour—caught up with the joy from the lips of the villagers themselves redundances removed, the form perfected, but otherwise the pure unadulterated essence of the south English Peasantry of the third quarter of the nineteenth century. Hardy makes Angel Clare discover with a surprise he himself can never have known, the variety, interest, and delight that lay behind".

We have a hearty laughter when the girls dancing in group in the village of Marlott laugh at the father of Tess when he is returning home. He is under the intoxication of the discovery that he belongs to the great family of the d'Urbervilles.

But more important element of humour is irony. The marriage of Angel with Tess is the source of irony. The very second day when Tess relates the story of Seduction by Alec, Angel develops sudden aversion to Tess. Everything becomes ironic then. The jewellery that the messenger brings from Emminster is a piece of irony. The whole atmosphere is full ironical spirit. Angel goes back to his parent's house. His parents do not know the story of separation. They live in the complacent world of faith that their son is married to a beautiful girl. At the breakfast a passage is recited about the qualities of virtuous woman. This moral lesson to Angel is full of irony.

Irony is the surest weapon of creating morose and sad laughter in the hands of tragedian like Hardy. Human will has no significance for Hardy. Tess is thwarted at every step. She is a plaything of destiny. She cannot control herself. Hence in her character, there is the spirit of irony. Alec who is after sexual pleasures dies at the hands of a woman whom he loves so passionately. The human being in the novels of Hardy is silhouetted against the elemental forces of the universe. Hence we have strange and subtle type of humour and irony in Tess of the d'Urbervilles.

CHAPTER VI

CHARACTERISATION IN HARDY

The novel is different from drama or poetry in its conception and method. It is the study of human nature on a vaster canvas. Hence it aims at the portrayal of human character. Duffin rightly observes "It is a kind of compromise between epic and drama : epic in its mode of presentation, but tending towards the dramatic in its closer unity with and exclusion of the episode. It is intended not for the vivid stabbing representation of the stage, but for the thoughtful serenity of the fireside ; its purpose is not to bring about sudden earthquake upheavings of the moral nature, but rather to inspire processes of grave reflection, meditative not purgative ; less divine but more human". The novelist aims at presenting before us typical or individual characters. Therefore the novelist is great or small in so far as he is able to depict realistic characters in his novels. "Hardy's greatness in this direction is seldom questioned. One's memory bears unimpeachable evidence of the extraordinary range variety and significance of his characters".

The creative genius of Hardy finds its expression in the creation of many moving characters. Just as characters of Dickens dominate his plots, the characters of Hardy also represent themselves spectacularly on the canvas. He seems to follow the principle of Galsworthy that incidents are nothing if they do not give mateiral and inspriation for the creation of character.

Some critics have pointed out that the characters of Hardy are types and not individuals. "It is this type of dim unapprehended personality that Hardy for the first time in literature has definitely taken up and made his own". He deals with characters who are universal. "The second order of characters plungs farther into the verities of human nature, gets below the surface of idiosyncracy, classifies

individuals and arrives at types. The result as to particulars is less real, but the generalisation is wider and the criticism of life more profound. To this class belongs the characters of Jonson's comedy, many of Dickens conceptions and even the immortal figures of Molier's stage".

It is quite essential to be able to portray typs. Without this the artist can never succeed in giving a touch of universality to his art. "To have grasped types is much—nay, is necessary; but types are multiple, distinct and exclusive, the presentation of one reveals nothing of another, nothing of ultimate man, because comprehension of types does not rest upon the roots and base of human nature". Hence Hardy seems to have drawn typical characters intentionally so that the characters might represent universal human nature". But most of the characters of Hardy's novels are neither types nor more individuals, each comprehends within itself the whole of human nature which is one and indivisible. They have their varied casings of the coloured glass of individuality, but the light at the centre of each is white. To call Hardy a fearless realist is to misunderstand him and to abuse the term. In the matter of incident, he is neither romancer nor prude, but in character his eye and hand are those of the idealist—the idealist who rises above the accidents and distinctions of external show and looks deep down into human nature itself—into that restless, unpredictable, fascinating, incurably good and desperately pricked thing, the heart of man".

Another remarkable feature of Hardy's characters is that they are all ordinary people. They do not come from the high class families. They represent the lowest strata of society. At the time when the novels of Hardy were being published, critics pointed out that Hardy's characters were "improperly blebeian. The trend of painting average and common people in the novel that Hardy started is now being followed by more than half the novelists. They were predecessors of Hardy like Fielding who have drawn the characters, who are common people. On this point Duffin observes", but before Hardy, the practice of almost all characters, creators, whether in novel or drama had been in accordance with Aristotle's theory, following, in some modified form, the precept that the hero (at least the tragic

hero) must be a man of high rank. But survey the protagonists of Hardy's stage : "Tess milkmaid, and hand driven general farmhand, daughter of a haggler and his vulgar thriftless wife".

In the last quarter of the nineteenth century, democracy was rising and striking its roots deep. Hardy responded to this tendency. He selected his characters from ordinary people. We have large number of characters who belong to the common strata of life. "In fact, many of the lesser people with very small parts to sustain are more sharply individualised than those who are most conspicuous, thus owing to Hardy's instinctive response to the need for the few trenchant lines giving chin deep features to an exterior when there is no call to look further. His rustics are eminently of this order, and they are among his artistic triumphs. Thomas Leaf and Christian Cantle, Joseph Poorgrass, William Worm Mark Clark, Cainy Ball, Moon Creed and Coggan are such minor characters that they might be regarded merely as so much background, furnishing a racy comment and rich comic relief to the matters in the forefront, yet they are by no means drawn as mere bumpkins, and clodpoles as like as two peas. Their minds are not revealed ; but it does look as if there really were minds behind these gnarled weather-beaten and merry or sardonic visages. They are not by any means an unthinking herd no pure stage furniture, but like Shakespeare's peasants have a droll logic of their own, and they impersonate the spirit of place ; they are soaked in tradition, the traditions of a primitive class, rooted in the soil which it is their function to typify. They are as eternal as the woods, and fields and heaths. Some critics have found fault with the characterisation of Hardy. He has created types. Thus Baker observes, "Put side by side with those of Dickens, Thackery, or Trollope, the leading characters in most of Hardy's novels, as already noted show a certain blankness of feature, are lacking in sharp individualising lines. But his aim was so different that no one dreamed of comparing personages standing for general humanity, with those singled out for portrayal on the strength of their humorous, anomalous, at least remarkable qualities. Bear in mind Hardy's principle that any "uncommonness must be in the events, the people must be as ordinary as possible.

That Hardy could seize idiosyncrasy and humour at command is evinced by his rustics ; but he held all that in abeyance in shaping these serious, tragic representation of humanity warring with destiny. And if there was a default of individuality, it detracted little from the absorbing force and pathos of their lives as he unfolded them. If he had chosen uncommon characters for his protagonists, the loss would have been immeasurable. These characters are man, and women ; their importance is in their being representatives of the human race today. It is what befalls them, and their feelings and reactions, that is so piercingly urgent.

Hardy has two distinct types of characters. The minor characters are rustics, the common people. Then he has the chief characters. The chief characters are also from the common stratum of life. But they are individualised. Into Tess and Jude and into Sue and some other characters, without in the least diminishing the representative appeal, Hardy now manages to breathe that something which individualises from the outset. They are homely creatures : Tess a milkmaid a child of the lowest peasants ; Jude, a village stone-cutter of like humble origin: The forgotten aristocratic lineage of the Durbeyfield is only an odd circumstance that accidently subserves the fate.

All critics have pointed out that the characters of Hardy do not move freely. They are the victims of fate. "Like a pawn on the Chess, they are moved by the hand of inexorable destiny". To Hardy, then, men are not the instruments of divine purpose ; they are merely the hopeless victims of blind forces. They cannot shape their conduct with reference to just and immutable laws ; they can only prepare themselves against stupid "Contingencies". Although they are of course partially responsible for their fates, and implacable deity forges both character and circumstance destroying as unreasonably as it creates. Eustacia Vye was imperiously selfish. Tess Durbeyfield had but a "slight incautiousness of character" that only the sternest moralist would call a tragic flaw. When Aristotle declared that misfortune overtaking the innocent and virtuous can only shock and outrage us. Hardy insisted that life is shocking and outrageous, that the innocent do suffer and

the noble go crashing, to their ruin, simply because they are noble and therefore less capable of paltry compromise. He specifically forbade man to assume the final responsibility for his destiny.

Thus Hardy has created characters. They are immortal; they are types and yet not types. He has been able to probe into the depth of human nature.

THE CHIEF CHARACTERS

TESS

The chief character in the novel is Tess. Hardy has used all his artistic ability in creating the impressive character of Tess. The reader can never forget this immortal character of Hardy. He has selected the poor peasant girl. She is an innocent girl. Critics think that the character of Tess has made the novel obscene. But the fact is that Hardy has placed Tess in very trying circumstances and brought out her qualities of chastity and innocence. Hence the question has gathered round the figure of Tess, whether Tess is a pure girl. On this point Duffin has given very sound opinion "Among Hardy's women Tess Durbeyfield claims attention first, not only by reason of popularity, but more specially in that her creator distinguished her by the appellation of a "pure woman"? In a late preface when some of the resulting foam and fury had died down, Hardy disclosed that he had appended the sub-title after reading the proofs of the novel, and had supposed it would be received without dispute. He now thought it would have been better not to put it— a regret that would have never occurred to Bernard Shaw, with his belief in the salutary nature of shocks. Doubtless to the guardians of public morality in the nineties it must have appeared intolerable that to the injury of making a girl like Tess of calling her a "pure woman". Hardy had already taken the narrow and special meaning they were accustomed to attach to the word pure woman. In that sense she was not almost but absolutely pure. Purity is of the spirit and with a spiritual reference, the word pure may be unconditionally applied to her in the moral sense that the puritans use.

Whether morality be of the mind or of the heart or of both, there cannot be two respectable opinions about Tess's

morals. She is as moral as any prude. Her behaviour, her thoughts, her desires on all perilous occasions—with d'Urberville early and late with Clare; with her other admirers are unimpeachable, considered from the most critical code and point of view. Moreover her shame and remorse are infinite. She has a conscience that is quite amazing in view of the probability that conscience is almost entirely a matter of what one has been taught in very childhood. Mentally and morally she is stainless with strong intent to keep so, and probably continues so from first to last; even during the later period of dissipation with d'Urberville her mind is drugged and dead with weariness, pain and despair and so guiltless.

The conflict between flesh and spirit

The reader can see the animal spirit in Tess. Hardy describes the physical features of Tess in the following words:

"How very lovable her face was to him. Yet there was nothing ethereal about it; all was vitality, real warmth, real incarnation and it was in her mouth that this culminated". At another place Hardy observes about her face.

"Her face was flushed with sleep and her eyelids hung over their pupils. The brimfulness of her nature breathes from her".

Tess has great intrinsic qualities. She is quite strong, impressionable and poetic. Her soul soars into space when she gazes at the night heavens. In the stress of her emotions at the sound of Clare's harp the whole of the twilight garden grows instinct with harmony and passion". Her anxiety at the degradation of her family, her readiness to drive the carriage to the nearby town show her sensitive nature. The death of the horse Prince smites her conscience. She feels that she is a murderess.

Her behaviour at Trantridge too is above any reproach. Alec begins to tease her. But she has less of sexual cravings than her anxiety to see her family well. "She shows perfect nobility and generosity of sentiment, in her attitude towards her simple rivals at the farm and in her splendid faith in

Clare which amounts indeed to a quite ineffable humility. Her knowledge that she has never wronged dare or any human being awakes in her just once, a passionate sense of cruel injustice''.

The sympathy for Tess

When one understands the character of Tess, he begins to grow silent sympathy for Tess. Her poor family excites pity. Her father is a drunkard, not at all conscious of the dignity and well-being of the family. Tess adds to the sufferings of the family by the accident in which her horse dies. Then from this time upto her hanging, she has only one dominating instinct which is the family well-being. She struggles hard to take the family out of the morass of poverty. She goes to Trantridge simply with the motive of earning livelihood for her family and herself. By queer fate, she is seduced by Alec much against her will. Then she works at various farms. Her work at Talbothays is simply marvellous. She has nothing but to express the best type of dignity and self-respect. "Whatever else we call her, Tess remains the most lovable of Hardy's heroines. All women adore her and some men. "What she might have made of life, what life might have made of her, had circumstances and Clare been kind is beyond dreaming''.

Her love affairs

It is in love affair that her best qualities come out. We find in her nature sexlessness. We have the proof of her innate chastity from the beginning to the end. When Alec d'Urberville meets her, she does not show any attraction towards him. The journey in the carriage is the proof of her sexlessness. When she is kissed by Alec, she is flushed with shame. She takes out her handkerchief and wipes the spot on her cheek that has been touched by his lips. After this event, again Alec plays mischief with Tess. Tess gets down the carriage. She cannot be induced to remount. She has lost confidence in Alec. "Her resolve, however, had been taken and it seemed vacillating even to childishness to abandon now, unless for graver reasons''.

After her seduction, she decides to go back to Marlott and work there. She has the tenderest feelings for her child. We always look upon the parental instinct as progressive,

Nobody dislikes children. Really the parental instinct is the antidote to sexual craving. All great men love children.

Another proof of the sexlessness of Tess is towards the end of the novel. She has been deserted by Angel, who has left for Brazil. Her father has breathed his last. She is faced with the financial crisis. Alec wants to take advantage of the helplessness of Tess. Even then Tess resists the temptation of economic help. She does not fall an easy victim to the cupidity of Alec. It is out of sheer helplessness that she surrenders herself to Alec. Duffin observes "The most important, distinctive, and interesting element in her nature is a certain sexlessness. And the concentrated essential perfume of this lily, the tract by which she is Sue Bridehead is her desire for marriage without physical sex-union. This alone will be sufficient to dawn her at the tribunal of half-humanity. The conception of course, is not put forth in Jude for the first time. The term platonic affection has often been abused, but Sue's ideal of a sexless union of spirits might claim some analogy with that which Socrates and his great pupil intended by love. At the other end of time we have Bernard Shaw in the introduction to Man and Superman, suggesting that spiritual and physical marriage should be distinguished and separated, the partnership of the soul being left to choice and spiritual affinity, while that of the flesh is arranged by the state on eugenic principles. One remembers also perhaps with less relevance, how Pompilia won the disapproval of the archbishop by refusing to surrender body as well as soul to her brutal husband.

Thus we find that Hardy has created in Tess a sexless woman.

Her devotion to family

The greatest quality of Tess is her loyalty to her parents. She has done everything in her power to help the family. Her own well-being has been sometimes sacrificed for the sake of the family. From the beginning to the end, she shows meticulous care for the welfare of the family. She works hard on the various farms to meet the needs of the family. It is the economic struggle that places her in a very difficult

situation. Her work at Talbothays, Flintcomb Ash and other farms is mainly because, she wants to help the family. Her mother has been pressing her to marry Alec. Her innate sense of chastity stands in the way. She rejects the proposal. But at the end she yields to the pressure of circumstances and marries Alec in order to alleviate the sufferings of the family. As soon as Angel appears on the scene, her instinctive love takes the better of herself. She is under the powerful control of love. She revolts, and kills Alec.

The physical features of Tess

Tess is a living character in Hardy. Hardy has not only delineated the mental traits of Tess, he has also given us the physical features of Tess. She was a fine, handsome girl, not handsome than some others, certainly but her mobile puny mouth and large innocent eyes added eloquence to colour and shape. "She wore a red ribbon in her hair, and was the only one of the white company who could boast of such a pronounced adornment''.

Tess was quite beautiful. She had inherited the qualities of her mother. She was so beautiful that in her various journeys the onlookers would tease her. At one place she decided to shave her eye-brows in order to look ugly. She did this and escaped teasing at the hands of the visitors, and passers-by. When she comes back from Trantridge, she looks quite beautiful bedecked with roses given to her by Alec d'Urberville.

At Talbothays, there is no one so beautiful among the milkers. There are her friends Sue, Izz Huett and others. But they are no match for her. The greatness of Hardy lies in the fact that he has described the ruinous character of beauty. For example, Angel at the outset of the estrangement sees the inside of the mouth of Tess, while she is yawning. It is as red as the mouth of a snake. The womanly beauty has been compared to the beauty of a snake. Then again Hardy has detected treachery and disloyalty in the physical features of Tess. At Wellbridge, House where they were staying for few days after their marriage, they find a portrait of a d'Urberville woman. Tess has similar features like the portrait of the girl.

The sacrificing nature and martyrdom of Tess

Tess is one of the most moving character of Hardy. She is simple and straightforward. Her great quality is her sacrificing nature. "Tess, for all her simplicity is a drawn character with contradictory traits. Her simplicity and purity are drawn with a strain likely to bring about her downfall, no matter what circumstances altered her—the tendency towards martyrdom and self-sacrifice which Hardy has touched on, in his feminine characters in previous novel. Thus when Tess driven almost to madness by her physical suffering and Alec's undermining of her high resolves finally strikes him. "Flat on the mouth" with a heavy gaunt, she is not merely protecting the honour of the husband whom Alec has insulted, she is giving expression to which precedes her collapse before her 'invidious torturer. The self-reproach which Tess heaps upon herself for her negligence in falling asleep on the cart and so causing the old horse, Prince's death, makes her regard herself as a murderess. She continues to sink in her own esteem.

The destiny of Tess

In the novel, Hardy has shown us that Tess was the pawn on the chess-board of destiny. Circumstances and events seem to conspire to drift her into a pattern of life which she never liked. From the seduction by Alec, to the murder by Tess, events seem to take strange course. At no place Tess is under control of the situation. At Talbothays where she is free from the villainous influence, she is in the grip of powerful instinct of love. She wants to tell Angel all about her previous life but amazingly enough, the better that she drops into the room of Angel is never discovered by him. That is why Hardy observes at the end of the novel "The President of the Immortals had ended his sport with Tess".

In the thwarting of the will of Tess, there is true tragedy, "This is the true tragedy of Tess Durbeyfield—not a girl's loss of virginity, or even a woman's murder of a man when goaded by past endurance. Only a despairing soul allows itself to be destroyed by some one else to be subtly led from its true self, not only by the threats or persuasions of another, but by an inner unconscious consent more

treacherous than the act of any hired lackey". Hardy understands this in the affairs of nations. Tess was not only the victim of fate. Circumstance is a malign progenitor, of shiftless, cowardly or bestial people. She was also the victim of her own strong sensuality and of an insidious need to immolate herself under deceptive guise of benefitting others. Hardy called his portrait of Henchard that of a self abnegated man. Tess is even more abnegated from her true self, and the portrait of her may be called that of a human sacrifice. In choosing Stonehenge as the setting for her last hours with Angel Hardy stressed the sacrificial elements involved, but he looked upon Tess as having been destroyed by the "Letter of a law that killeth".

Thus Tess has been portrayed by Hardy most successfully. He has used all his mature powers in the creation of Tess. "In Tess Hardy created his most distinctive tragedy, and it is here that we find his strength and his weakness most markedly displayed. The marriage of Tess and Angel succeeds, where the portrait of Clym failed".

The novelist has shown poetic justice in the character of Tess. "There is moment when Hardy toys with the ideas that Tess's noble ancestors, in their season of pomp and pride may have used the village maidens as brutally as she is used, so that her own plight amounts to what is commonly called "Poetic justice". And in an outburst of characteristic generosity he exclaims". Though to visit the sins of the fathers upon the children may be a morality good enough for divinities, it is scorned by average human nature". The sentiment is generous; but it proceeds from petty and callous thinking, for how are we at a stroke to liberate ourselves from the told human heritage. It would be better to say that the sins of the fathers are indeed sins because they visit themselves on the children—that in other words, it is of the nature of evil to have evil consequences. To believe otherwise is to believe that the individual can be isolated from his or her context of time and inheritance. And Tess herself gives the lie to that when she reproaches her mother for failing to warn her".

Thus Hardy has associated with the character of Tess many intricate problems of philosophy. Inspite of this, Tess is the most living character of Hardy. Through her the

novelist has probed into the heart of woman. The net result of Hardy's thorough examination is that woman is by nature passionate. She is the incarnation of love, sacrifice, hard work and chastity. Tess shall ever remain the glory of women.

THE CHARACTER OF ANGEL CLARE

We first meet Angel in the second chapter. The three brothers stopped near the field where Tess was dancing with other girls. The three brothers were alike in general features. The youngest of them was Angel Clare "The appearance of the third and youngest would hardly have been sufficient to characterise him; there was an uncribbed, uncabined aspect in his eyes and attire, implying that he had hardly as yet found the entrance to his professional groove". Of the three, the youngest was invited by the girls to dance with them. He entered the field and danced with one of the girls. Thus Hardy has introduced Angel Clare to his readers in the beginning of the novel.

Then after a long time we see Angel Clare on the Talbothays dairy, working with the milkers. Here the seed of love, that lay steril in the heart of Tess, sprouted in a plant here. Hardy has described the growing love between the two in these words, "They met continually; they could not help it. They met daily in that strange and solemn interval of time, the twilight of the morning, in the violet or pink dawn; for it was necessary to rise early, so very early, here. Milking was done betimes, and before the milking came the skimming, which began at a little past three. It usually fell to the lot of some one or other of them to wake the rest, the first one being aroused by an alarm-clock......It was then, as has been said, that she impressed him most deeply. She was no longer the milkmaid, but a visionary essence of woman—a whole sex condensed into one typical form. He called her Artemis, Demeter, and other fanciful names, half-teasingly, which she did not like because she did not understand them".

Thus love was gradually developing. The other women working at Talbothays had lost their heart for Angel. Marian loved Angel, Retty loved him; Izz Huett loved him. This gave greater sharpness to the love affair between Tess and Angel. Hardy describes this situation in the following words: "Tess's heart ached. There was no concealing from herself

the fact that she loved Angel Clare, perhaps all the more passionately from knowing that the others had also lost their hearts to him. There is a contagion in this sentiment, especially among women".

Angel had also started loving Tess. Their love reached its climax, when "The stimulus that had passed into Clare like an annunciation from the sky did not die down. Resolutions, reticences, prudences, fears, fell back like a defeated battalion. He jumped up from his seat, and, leaving his pail to be kicked over if the milcher had such a mind, went quickly towards the desire of his eyes, and, kneeling down beside her, clasped her in his arms".

After this event, the journey to the nearby church on a Sunday morning has been described thoroughly. There Angel gets a chance to see Tess quite closely. He gets a chance to hold all the women in his arms and lift them out of water. Here he has the opportunity to guide and study every women. Tess comes up to the standard. Thus love affair develops and Angel thinks that Tess can be his good wife. She has proved her suitability for a farm wife.

Love changes into hatred

The nature of Angel Clare is complex. He has lovable nature. He liked Tess passionately. The incident how this love changed into hatred is very interesting. After reaching Wellbridge, Tess decided to disclose her past connections with Alec. She was rather indiscreet in this attempt. She narrated the whole story of the seduction by Alec. This was sufficient to change the mind of Angel. The consciousness of Angel was completely changed. "Her narrative ended; even its reassertions and secondary explanations were done. Tess's voice throughout had hardly risen higher than is opening tone......But the complexion even of external things seemed to suffer transmutation as her announcement progressed. The fire in the grate looked impish—demoniacally funny, as if it did not care in the least about her strait. ...All material objects around announced their irresponsibility with terrible iteration".

He was not going to believe the story of her seduction. His depths were really paralysed. Tess was imploring him to forgive her. The reply given by Angel throws profound

light on his nature "O Tess, forgiveness does not apply to the case! You were one person; now you are another."

The mind of Angel Clare is made up. He decides to sever her relations with Tess. "You are very good. But it strikes me that there is a want of harmony between your present mood of self-sacrifice and your past mood of self-preservation". He is so much disappointed that he is haunted by a nightmare. The sleep walking scene brings to us some of the qualities of Angel Clare. The night that they decide to separate, he is haunted with a dream. He sees that Tess is dead. He is carrying her to the grave. He gets up while he is asleep and lifts Tess in her arms. Then he comes downstairs with Tess in her arms, passes the courtyard and walks towards the wooden improvised bridge. He crosses the narrow bridge and escapes drowning. In the graveyard, he buries Tess and then falls down out of sheer exhaustion. Tess is quite clever in putting him in the dreamy state. He gets up and dreams that he is leading Tess to Heaven. She brings him back to the house. The whole incident is full of psychological meaning. It gives us an insight into the conflict in the mind of Angel Clare. Love has brought him into the closest contact with Tess. In the depth of his being, the powerful instinct of love has united him with Tess. Social restrictions and unnatural rules press him to give up the claims of sex instinct. Had Tess related the incident at the time of breakfast, things would have taken a different course. The pressure of social traditions would have been lessened, and he would have responded to the call of love. "Tess was on the point of speaking and revealing all that had happened, but the reflection that it would anger him, grieve him, stultify him, by letting him know that he had instinctively manifested a fondness for her of which his common-sense did not approve; that his inclination had compromised his dignity when reason slept, again deterred her. It was too much like laughing at a man when sober for his erratic deeds during intoxication".

Thus the sleep walking scene is a strong clue to the reading of the character of Angel Clare.

Angel faces disappointment

After the separation from his wife Tess, Angel becomes an ironic figure. He goes home and says nothing about the

separation from his wife. The meeting with his parents at the dinner brings to light one of the traits of his character. The conflict is present in the mind although, at this time he seems to have reconciled to his fate. The parents know that he has married a farm girl, because he himself was going to be a farmer. When his father puts the proposal of reading the chapter in proverbs in praise of a virtuous wife, a lump rises in Clare's throat. The chapter is thus read out "Who can find a virtuous woman? For her price is far above rubies. She riseth while it is yet night and giveth meat to her household. She girdeth her loins with strength and strengtheneth her arms. She perceiveth that her merchandise is good; her candle goeth not out by night. She looketh well to the ways of her household and eateth not the bread of idleness".

When Clare hears all this said about a virtuous wife, "His eyes are full of tears, which seemed like drops of molten lead". He has ruined his life by the marriage. He is so hopeless that the external world seems to laugh at him. "And now, as he looked into the candle its flame dumbly expressed to him that it was made to shine on sensible people, and that it abhorred lighting the face of a dupe and a failure".

Agitation in the mind of Clare

In this critical situation when Clare is really deceiving his parents, his mind is full of agitation. He is daydreaming. His bright but confused imagination begins to see Tess in the very room where he sits. "He almost talked to her in his anger, as if she had been in the room. And then her cooing voice, plaintive in expostulation, disturbed the darkness, the velvet touch of her lips passed over his brow, and he could distinguish in the air the warmth of her breath".

Clare's solicitude for Mrs. Angel Clare

Inspite of the aversion to Tess, Angel has been quite careful about the economic welfare of Tess. The ornaments and jewels received from his parents become the property of Tess. Besides, she is given some cash also. Money is deposited in the bank which she can utilize in the hour of need. Angel also leaves the instructions that in times of hardship, she can write to his parents for financial help. Thus

Angel has made sufficient provision for Tess. But the events take such a course, that all this financial help proves inadequate and it is out of sheer economic helplessness that Tess has thrown herself into the arm of the villain Alec D'urberville once again. But all this proves high breeding of Angel and meticulous sincerity of Angel for his wife.

Angel's conversion in Brazil

The real change in the life of Angel comes in Brazil. Although many farmers return to England, because the farming conditions in Brazil become almost intolerable, yet Angel does not lose courage. He leaves for Brazil. He finds totally different conditions than what he has been expecting. Hardy gives us a graphic description of his mental condition in the following words, "During this time of absence he had mentally aged a dozen years. What arrested him now as of value in life was less its beauty than its pathos. Having long discredited the old systems of mysticism, he now began to discredit the old appraisements of morality. He thought they wanted readjusting. Who was the moral man? Still more pertinently, who was the moral woman? The beauty or ugliness of a character lay, not only in its achievements, but in its aims and impulses; its true history lay, not among things done, but among things willed".

His friend who had a cosmopolitan mind gives him sound advice. In confidence Angel relates to him the whole story of his misfortune. The friend views the matter in quite a different light, and advises to regain Tess after his return to England. He determines to search for Tess and meet her. The last association of Angel with Tess gives us an idea of emotional upsurge that Angel possesses for Tess. He goes to Marlott. On finding that the family has left for Kingsbere he goes there.

Intensity of love for Tess

In Kingsbere, Angel meets the mother of Tess. He is told that Tess has left for Sandbourne. Clare goes to this town and finds out the loding of Tess. Tess kills Alec d'Urberville and runs away with Angel. The journey brings to our notice many qualities of Angel's character. He enjoys the married bliss at Bramshwest court. At the place they live for many days happily, till they are seen by the

caretaker "A stream of morning light through the shutter chink fell upon the faces of the pair wrapped in profound slumber, Tess's lips being parted like a half-opened flower near his cheek". After staying at this place, they go to the north in the hope of getting out of the country from some port. The scene at Stone henge brings out clearly the deep love that Angel has for Tess.

Thus we find that Hardy has drawn the character of Angel so as to show us his emotional, mental and intellectual qualities. Baker's idea is that "Clare is truly the villain of the piece, the defaulter who brings down the tragedy. Alec d'Urberville is but the almost impersonal foulness of the world and the clot of mud by which Tess is accidently defiled. Angel Clare can talk, like Clym of "The hobble of being alive" and he suffers from the ache of modernism but with all his attempted independence of judgement this advanced and well meaning youngman, a sample product of the last five and twenty years was yet a slave to custom and conventionality when surprised back into his earlier teachings. "The shade of his own limitations" hung over Angel Clare and his trusting wife. But he makes a more consistent and intelligible study of a man who cannot achieve consistency than Clym. "Alec d'Urberville was a simpler subject of those as easy to present as they are hateful to contemplate".

Human beings are guided by the complex of passion, reason, emotion, and instinct. All the four factors are present in Angel Clare. H.C. Duffin gives a different view of Angel Clare. He does not see any wickedness in Angel as Baker sees. He says, "conspicuous among the protagonists of Hardy's stage is the pale, fine form of Angel Clare. I believe it will not be disputed that the hold this man has on life, whether it be complete or precarious, is essentially spiritual, ideal free from grossness. Indeed the charge most frequently brought against him is that his spirituality eclipses his humanity. His renunciation of Tess is in direct contradiction of the tendencies of his emotional desires, and is sanctioned by a voice that overrules even the demands of reasonableness—the voice of high passion which has been viewed by evident throughout the whole progress of his love. He is not only guided solely by passion. Reason enters when

he attempts to argue his position, and, for as much as passions methods proceed on a special logic, reason goes hopelessly astray—his defence of his course is on the whole mistaken. Passion's child, then, is Clare, and be he lovable or not, there is surely no contesting the celestial beauty of his figure".

Thus critics have both admired and condemned the character of Angel Clare. No doubt, the beauty or ugliness of his character dominates the novel.

THE CHARACTER OF ALEC D'URBERVILLE

H. C. Duffin has classified the characters of Hardy into four types, Passionate, (spiritual) Reasonable, Emotional, and Instinctive. Alec d'Urberville comes in the fourth category. Duffin has observed, "On the lowest level there seem to be only two persons whose lives are mainly motived by the instinct for animal gratification—Troy and Alec d'Urberville. Neither is unredeemed. Both being capable of some degree of generous emotion".

We meet Alec for the first time in the novel when Tess is leaving her home for Trantridge. Alec comes to fetch her in a dog cart. He is driving his cart and the novelist describes him in the following words: "The driver was a young man of three or four or twenty with a cigar between his teeth wearing a dandy cap, drab jacket breeches of the same hue, white neckcloth, stick-up collar and brown driving gloves-in short, he was the handsome horse young buck who had visited Joan a week or two before to get an answer about Tess".

His mischievous nature.

This description clearly shows the frivolous and romantic nature of Alec d'Urberville. In the first journey towards Trantridge with Tess he derives the dog cart with utmost speed. His trick is that out of fear Tess would catch him and he would derive sensual pleasure. The description of the journey throws light on the mischievous nature of Alec. Hardy observes, "Down down they sped the wheels humming like a top, the dog cart rocking right and left its axis acquiring a slightly oblique set in relation to the line of

progress. The figure of the horse rising and falling in undulations before them. Some times a wheel was off the ground it seemed for many yards sometimes a stone was sent spinning over the hedge and flinty sparks from the horses's hoof outshone the daylight''.

Alec takes liberty to kiss Tess. Out of pure shame and innocence she takes out her handkerchief and wipes the spot where Alec has kissed her. His association with Tess shows that he is a debauch who wants to enjoy every girl. During the journey he audaciously woos her and wants to win the love of Tess. He gets a severe rebuff from Tess sometimes. Due to overpowering sex attraction Alec did not feel his sense of respectability pricked. He continued to nourish the idea that some day he might succeed in winning over Tess.

Alec seduces Tess.

The most glaring event in the life of Alec is the behaviour meted out to Tess. Tess goes to the fair from Trantridge. On way back to Trantridge Tess finds no company. She is staying at one place waiting for her companions. By chance, Alec comes at the spot. He requests Tess to ride the horse to accompany him to Trantridge. In sheer helplessness, Tess accepts the proposal. The ride through the dense forest the Chase gives Alec a chance to derive sensual pleasure. He foregets the path and says, "I feel myself responsible for your safe conduct home, whatever you may yourself feel about it. Now if you will promise to wait beside the horse while I walk through the bushes till I come to some road or house and ascertain exactly our whereabouts I will deposit you here willingly''.

Tess accepts these terms. Being tired she falls asleep. After wandering in the forest Alec comes back. He finds Tess in deep peaceful slumber. He is very much under the control of passion. He commits rape. Tess loses her chastity. This is a serious blemish in the character of Alec. Hardy is really finding fault with the character of Alec when he observes, "Why it was that upon this beautiful feminine tissue, sensitive as gossamer, and practically blank as snow as yet, there should have been traced such a coarse pattern as it was doomed to receive; why so often the coarse appropriates the finer thus, the wrong man the woman, the wrong

woman the man, many thousand years of analytical philosophy have failed to explain to our sense of order. One may, indeed, admit the possibility of a retribution lurking in the present catastrophe. Doubtless some of Tess d'Urberville's mailed ancestors rollicking home from a fray had dealt the same measure''. But the moment that she moved again he recognised her. The effect upon her old lover was electric, far stronger than he effect of his presence upon her. His fire, the tumultuous ring of his eloquence, seemed to go out of him. His lip struggled and trembled under the words that lay upon it ; but deliver them it could not as long as she faced him. His eyes, after their first glance upon her face, hung confusedly in every other direction but hers, but came back in a desperate leap every few seconds. This paralysis lasted, however, but a short time ; for Tess's energies returned with the atrophy of his, and she walked as fast as she was able past the barn and onward.

The last phase—retribution

The last phase of d'Urberville throws a flood of light on his character. After his first meeting with Tess when great passion has been aroused in him, Alec finds himself under the intoxication of love for Tess. He often goes to the farm where Tess has taken up employment. His daily visits to Flintco-Ash remind us of the cupidity that d'Urberville is subject to. He takes advantage of the economic helplessness of the family of Tess. He gives money to the widowed mother of Tess. Even then Tess is not ready to go with d'Urberville as her husband. But after a lot of hesitation and mental agony she decides to be the partner of d'Urberville once again. Thus d'Urberville succeeds in his wicked designs to get the capital punishment.

After the consent of Tess to be his wife d'Urberville takes her to Sandbourne. This town fit for the romantic life of d'Urberville has been described by Hardy in the following words : "This fashionable watering-place, with its eastern and its western stations, its piers, its groves of pines, its promenades, and its covered gardens, was, to Angel Clare, like a fairy place suddenly created by the stroke of a wand, and allowed to get a little dusty'', even more ruthlessly towards peasant girls of their time. But though to visit the sins of the fathers upon the children may be a morality good

enough for divinities, it is scorned by average human nature; and it therefore does not mend the matter".

Thus Hardy's idea is that the character of Alec is from the very beginning coarse and rough. He is the wrong man for the right woman. When Tess comes to know that she is pregnant with a child she is full of remorse. She begins to hate Alec. She goes to live with her parents at Marlott. During this interval of her long residence at Marlott and various farms Alec does not appear. He is thrown into the background.

He has taken to his heart the love of Tess when he finds that Tess is married to Angel Clare. He becomes disappointed and begins to change himself. He listens to the sermons of the parson Joan. All his sexual passion is changed into religious fanaticism. He has become almost a saint He was preaching from place to place religious sermons. On his journey from Emminster to Marlott Tess accidently hears the voice of d'Urberville in a big congregation. d'Urberville stood on some sacks of corn. The changed personality of d'Urberville has been described by the novelists in these words "To think of what emanated from that countenance when she saw it last, and to behold it now!......There was the same handsome unpleasantness of mien, but now he wore neatly trimmed, old-fashioned whiskers, the sable moustache having disappeared; and his dress was half-clerical, a modification which had changed his expression sufficiently to abstract the dandyism from his features, and to hinder for a second her belief in his identity".

The religious practice of d'Urberville is only skin-deep. He forgets all religiousness when he sees the woman whom he had loved so passionately. The sex instinct once again takes hold of him.

The murder of d'Urberville

The most ghastly scene in the novel is the murder of d'Urberville. When Angel finds out the residence of Tess in Sandbourne. He meets Tess. He says, "Tess can you forgive me for going away". Tess replies, "I waited and waited for you she went on, her tones suddenly resuming their old fluty pathos. "But you did not come! And I

wrote to you, and you did not come!" She kept on saying you would never come any more, and that I was a foolish woman. He was very kind to me, and to mother, and to all of us after father's death. He—'He is upstairs. I hate him now, because he told me a lie—that you would not come again; and you have come! These clothes are what he's put pon me: 'I didn't care what he did wi' me! But—will you go away, Angel, please, and never come any more'?

This shows that Tess is under the inexorable influence of d'Urberville. The very sight of Angel Clare brings about a change in Tess. She decides that she should get rid of the wicked man d'Urberville. This wickedness has been best described in the soliloquy of Tess just before the murder of d'Urberville. This is the strongest condemnation of d'Urberville, "And then my dear, dear husband came home to me... ...and I did not know it!.... And you had used your cruel persuasion upon me .....you did not stop using it—no—you did not stop! My little sisters and brothers and my mother's needs—they were the things you moved me by......and you said my husband would never come back—never; and you taunted me, and said what a simpleton I was to expect him. And at last I believed you and gave way!......And then he came back! Now he is gone. Gone a second time, and I have lost him now forever......and he will not love me the littlest bit ever any more—only hate me!... . Oh yes, I have lost him now—again because of—you!' In writhing, with her head on the chair, she turned her face towards the door, and Mrs. Brooks could see the pain upon it; and that her lips were bleeding from the clench of her teeth upon them, and that the long lashes of her closed eyes stuck in wet tags to her cheeks. She continued: 'And he is dying—he looks as if he is dying!......And my sin will kill him and not kill me!......Oh, you have torn my life all to pieces......made me a victim, a caged wretch......My own true husband will never, never—O Heaven—I can't bear this!—I cannot!'"

After this there are sharp words and Tess kills d'Urberville with a sharp knife. The sinner, gets the deserved punishment.

The character of the parson

Another important character in the novel is the character

of the father of Angel Clare—the parson. He lives at the Emminster vicarage. Hardy had portrayed this character in order to show us his attitude to religion at the close of the nineteenth century. Religion was a great force to count with.

The parson has three sons. The first two elder sons have been sent to the university for higher education. The third Angel Clare has chosen to take up agriculture. This is the reason that he has gone to the Talbothays for learning the work of the dairy farm. The father is of the opinion that the best career for a young man is the clerical life. He wants that all his sons must go to the church. He is not happy with the idea of Clare that young man should take up the work of a farmer. That according to the father seems somewhat odd.

His love for Angel Clare. Although the parson is very much inclined towards his religion but he can also be quite prone in giving clear fullest freedom to follow his own way of life. When Angel Clare decides to go to the Talbothays dairy, he lets him go with the best of wishes.

His attitude towards the marriage of Clare with Tess

The parson is a tolerant man. When he learns about his son's marriage at the Talbothays dairy, he is quite happy. He knows that Angel Clare is free to choose his partner. On learning that Clare has married a farm girl, the parson sends him the gift of the jewels and ornaments. This gift has been in the custody of the parson far a long time. Some woman had taken fancy to Angel Clare. She had written in her will that the jewels should be given to the wife of Angel Clare at the time of her marriage. The parson carries out the wish of the lady quite faithfully. After the marriage of Tess and Angel Clare when they go for honeymoon and live at Wellbridge, a messenger of the parson reaches the place and hands over the ornaments and other valuables to Tess. Even about money the parson has been quite liberal. Angel Clare has not felt the want of money terribly. The parson is a poor man with little source of money. Even then he has been successful in sending his two sons for higher education at the universities.

Dissatisfaction with the separation of Angel Clare from Tess.

When Angel Clare comes home to the Vicarage of

Emminster after his separation from Tess, Mr. and Mrs. Clare sense the situation. The wife of Clare is the mouthpiece of her husband when she says, "We had your brief note three weeks ago announcing that it had taken place, and your father sent your god-mother's gift to her, as you know. Of course it was best that none of us should be present, especially as you preferred to marry her from the dairy, and not at her home, wherever that may be. It would have embarrassed you, and given us no pleasure. Your brothers felt that very strongly. Of course, now it is done we do not complain, particularly if she suits you for the business you have chosen to follow instead of the ministry of the Gospel. Yet I could have seen her first, Angel, or have known a little more about her. We sent her no present of our own, not knowing what would best give her pleasure, but you must suppose it only delayed. Angel, there is no irritation in my mind or your father's against you for this marriage; but we have thought it much better to reserve our liking for your wife till we could see her. And now you have not brought her. I seems strange. What has happened" ?

The parson and his wife do not object to his going to Brazil. At breakfast the family discusses Clare's plan to become a farmer in Brazil. This is at this time that the parson reads the tenth chapter of the bible on the virtues of a good woman. "Who can find a virtuous woman ? for her price is far above rubies. She riseth while it is yet night, and giveth meat to her household. She girdeth her loins with strength and strengtheneth her arms. She perceiveth that her merchandise is good; her candle goeth not out by night. She looketh well to the ways of her household, and eateth not the bread of idleness. Her children arise up and call her blessed; her husband also, and he praiseth her. Many daughters have done virtuously, but thou excellest them all". They also discuss the problem of the separation. Clare feels irony of the situation most bitterly but even in this situation the parson shows the peace of mind. He is not much disturbed.

Hardy has drawn the character of the parson quite sympathetically. There is no veiled satire in the expressions of the parson. He is a contented figure. His influence is felt in the part of the country where he lives. Alec

come wi'en as farm-hands at so much a year !" They were hopeless Marian's body is plump. Retty is a beautiful young woman with red hair. She comes of a very respectable family having great reputation.

They are watching very closely the development of love between Tess and Angel Clare. They are a bit jealous of Tess. The first place where the novelist has placed all the women at one place is grassy meadow where they go out for uprooting garlic. Hardy has described the scene vividly in these words, "Differing one from another in natures and moods so greatly as they did, they yet formed a curiously uniform row—automatic, noiseless, and an alien observer passing down the neighbouring lane might well have been excused for massing them as "Hodge". As they crept along, stooping low to discern the plant, a soft, yellow gleam was reflected from the buttercups into their shaded faces, giving them an elfish, moonlit aspect, though the sun was pouring upon their backs in all the strength of noon".

Angel Clare knows that all these dairy maids love him. He is unable to decide as to who loves him most. Hardy provides a chance to know their hearts and individual worth. On one Sunday, in the morning the dairy maids are going to the church. This is the hot weather of July. As they proceed they can hear the church bell. In front of them is a long area covered with water. Marian says "We can't get there anyhow without walking right through it or else going round the Turnpike way ; and that would make us so very later !" said Retty, pausing hopelessly. "Angel appears on the site at the same time. He knows that the water has risen at the spot and that the dairy maids can't cross it without being drenched. He proceeds to extend his help to them. All the girls including Tess look quite beautiful in the broad daylight of the sun. Clare looks at their beautiful dresses. He sees Tess first then Marian. He says to Marian "Are you trying to get to the church". Marian replies in the affirmative. Angel offers to carry them through the pool. Then one by one carries the girls across the pool. The first to be carried is Marian, then Tess. Then comes the turn ,of Izz Huett. Then he picks up the red-haired Retty. She is the lightest of all. Marian has been

like a sack of meal. Izz has shown good manners and sensibility in riding him. This opportunity to hold every girl in the arm gives Angel Clare a chance to judge every girl. He makes up his mind to love Tess and reject all other girls.

Now onwards Angel begins to love and woo Tess. As the other girls—Marian, Retty, Izz Huett have set their hearts, they take deep interest in the love affair between Tess and Angel Clare. Hence they are like the chorus in the Greek drama commenting and interpreting the action of the novel. They are close observers of the love affair between Tess and Angel Clare. After the marriage of Tess and Clare, they become disappointed but not disinterested. When Tess and Angel Clare leave the Talbothays dairy these three girls stay to bid them farewell. When they are separated in a tragic way, these dairy maids continue their interest in the fates of Tess and Angel Clare. Lord David Cecil has rightly observed "There is one category among Hardy's characters which I have not mentioned that what may be called Hardy's "chorus" characters, the groups of rustics which in his greatest works form, as it were, the chorus to the main drama : the choir led by tranter Dewey in "Under the Greenwood Tree"....They cannot be compared with the central figures in the drama just because they are placed in the story to provide a chorus. They always appear in a group, never separately. They are not full-length portraits. Moreover, they are drawn in a different convention. Here Hardy is in the straight tradition from Shakespeare. These minor characters are the direct descendants of Bottom and Dogberry and the rustics who gather in response to Falstaff's call to arms at the house of Justice Shallow—"character parts", as they say on the stage, made up of a few strongly marked, deliberately caricatured personal idiosyncrasies. They need not fear comparison with their ancestors. Rich fragments of rusticity, they are as entertaining as any of the classic comic characters of Fielding or Goldsmith. But, unlike theirs and like Shakespeare's, they can also stir serious emotion".

The three women belong to the common stock of life, the group also provides occasion for Hardy's humour. The situation itself is quite humorous. The four dairy maids loving one man and one man getting the chance of selecting

one of them. H.C. Duffin has observed "All this time, side by side with the main theme, there has been developed the second subject of the loves of the other three milkmaids—Izz, Retty and Marian for Clare. It is beautifully, pathetically done, and includes in its course the exquisite idyll of Clare's carrying of all four girls, in their Sunday muslins, one by one across the flooded lane. The three girls and their feelings, at this and other moments, are subtly differentiated. Their love for Clare is almost as real, quite as intense, as Tess's. Apart from verisimilitude, why did Hardy introduce this second subject ? Was it to make Tess's love less exceptional, and therefore less important ?—one of a bed of flowers drawn up by the sun ? But there was that premonitory meeting four years ago.

When the group of the three girls Izz, Marian and Retty fail in winning for themselves the love of Angel. They become a bit jealous of Tess. On the tragic separation of Tess and Angel Clare their jealousy changes into sympathy. They begin to show sympathetic view of the happenings between Angel Clare and Tess. When Tess sends two letters, Izz and Marian also send a concocted letter to Angel Clare in Brazil. It is under the influence of these letters that Angel comes home and finds Tess as the mistress of Alec D'urberville.

Thus we find that the three characters Marian, Retty and Izz Huett play a very important part in the novel. They are just like the bucolic characters in the other novels.

The character of the engine-driver

Another minor character in the novel is that of the driver of the thrashing machine. At the Flintcomb-Ash farm we find a thrashing machine. At this machine the driver has been portrayed by the novelist in black colour. The machine itself is a character. He hits modern science by hitting at the machine. He calls it as the "primum mobile of this little world".

The engine man has been portrayed again as a means to criticise and satirise the modern age of science. Hardy observes about the engine man in these words "By the engine stood a dark motionless being, a sooty and grimy embodiment of tallness, in a sort of trance, with a heap of

coals by his side : it was the engineman. The isolation of his manner and colour lent him the appearance of a creature from Tophet, who had strayed into the pellucid smokelessness of this region of yellow grain and pale soil, with which he had nothing in common, to amaze and to discompose its aborigines''.

His outward features are just the reflection of his inner mind and heart. He has come to the agricultural world but really he does not belong to it. "He served fire and smoke ; these denizens of the fields served vegetation, weather, frost, and sun. He travelled with his engine from farm to farm, from country to country, for as yet the steam threshing-machine was itinerant in this part of Wessex. He spoke in a strange northern accent ; his thoughts being turned inwards upon himself, his eye on his iron charge, hardly perceiving the scenes around him, and caring for them not at all : holding only strictly necessary intercourse with the natives, as if some ancient doom compelled him to wander here against his will in the service of his Plutonic master. The long strap which ran from the driving-wheel of his engine to the red thresher under the rick was the sole tie-line between agriculture and him''.

This portrait of engine-man shows the idealistic approach of Hardy to nature. He has no liking for modern science. His charges are that modern civilization is based on science which is really a curse to humanity.

CHAPTER VII

CHAPTER-WISE SUMMARY

Chapter I

There was a village, named Marlott in the vale of Blackmoore. An inhabitant of the village was coming from Shaston to Marlott. His legs were thin and he himself was quite weak. He met a parson on the way riding a horse. The Parson told the villager that he belonged to a very eminent and ancient family of England. It was known as d'Urberville family. The members of this family, had, according to the parson migrated to England with William the Conqueror. d'Urbervilles were quite known for their heroism in war. Hearing the glorious descent of the family, the traveller was very much surprised. He had never dreamt of the glorious origin of his family.

The parson looked at the profile of his face, and saw the similarity of the villager's chin and nose with the chin and nose of the d'Urbervilles, except that there was a bit deterioration. The forefather of the villager was one of those twelve warriors who had helped the French king. During the reign of Edward II, one of his forefathers was a minister. During the rule of Cromwell, the family saw its worst days. But again in the monarchy of Charles III, the family was duly honoured. This was why the parson addressed the villager as 'Sir John'.

Durbeyfield was really surprised to hear all this greatness about his family. Durbeyfield knew that he really belonged to a very great family. The relics of the past glory were present in a silver spoon and few other momentoes. He knew that this great family of the d'Urbervilles was almost extinct. The villager enquired of the parson about the property of the d'Urbervilles.

The villager was so much pleased with all this information that he invited the parson for tea. The parson did not

accept the invitation. He rode away. Durbeyfield was greatly excited to hear all this about his descent. Durbeyfield knew that his forefathers were lying in Kingsbere with vast treasure of jewels and rubies inside their graves. Durbeyfield was full of excessive pride. He wanted to reach the village in a beautiful carriage. He was approaching the village, he heard the sound of a band. He enquired of the boy what this music was. The boy informed him that this was the music of the band played by the women of the village in the celebration of some festival. The boy left the spot. Durbeyfield sat at the spot hearing the musical note of the band.

Chapter II 2

Marlott village is situated in the green valley of Blackmoore. It takes four hours to reach the village from London. This village is quite attractive, standing on the one side of the vale, one can see a beautiful scenic picture before him. Small fields, green and flowery bushes, beautiful meadows present a most attractive side. Towards the horizon one can see nothing but the deep blue sky. This area is not suitable for agriculture, but is full of green trees, and grassy meadows.

This region is historic. In olden days the place was called the forest of white harts. During those times the region was covered with forests old and broken trees still remained one of its past woods. The forests no longer remain, but the past customs and ways still continue. They are greatly transformed. For example, traditionally in every month of May there is a fair of village women. They used to go out of the village dancing and gather at one place for merry-making. This was called club-walking. For the residents of Marlott this was a source of great re-creation. This custom had come down for many centuries.

We could get a glimpse of joy in this party of dancing women. The women took a round of the village in the rows of two. The beautiful women passing in great hilarity added great charm to the cottages covered with beautiful creepers and trees. The whole group was clad in white frocks and bodices. The women carried lily flowere in their hands. The shades of their colours were matched with

great care. The group included some old women also. The wrinkles of cares on the faces of old women were teaching lessons to the on-lookers. This assembly consisted of more young women. They were quite beautiful to look at. They were all happy and gay. Taking a round, this group reached a grassy plot near the village. One of the girls enquired of Tess, "Is it your father riding that carriage !"

Tess heard this question. She was decidedly one of the most beautiful girls in the assembly. Durbeyfield looked at those women and said, "I have come to know that my forefathers lie at Kingsbere".

All the girls laughed at Durbeyfield derisively. Tess kept quiet, she knew that the other girls were jeering at her father. She was about to lose her temper. Her eyes were full of tears. In the meantime as they went to the field where collective dance was going to be held she regained her peace of mind.

At this stage of life, Tess was quite emotional. Although she had been to village School, yet she used the village dialect. The beauty of the local pronunciation was that 'r' was so pronounced so as to give the whole speech as sense of emotionalism and humanity. Tess spoke village words with real grace. Her story of childhood was quite readable from her facial features. But a casual on-looker could not understand the expressive features of Tess. The stranger were attracted by her beauty. Everyone was enamoured of her freshness. But everyone dismissed her thinking that she was a country girl. There was no more talk about Durbeyfield in that assembly. The group of women reached the outerfield where the dance was going to be held. As there was no man to cast amorous glance on them, the dance started there. But at the end of the dance, there collected many persons from the village. They were quite anxious to dance with those girls.

Among the visitors there were three persons who seemed to be real brothers. They seemed to belong to a respectable family. The first was well-dressed. The second seemed to be a student. Nothing could be said about the third. The three brothers used to say that they had come to spend their holidays in the valley. They were going to the east of

Shaston. They took a turn from the road to the spot where women were dancing, They enquired about the dance and the girls. The eldest brother did not show much concern about the dancing girls. But the third of them felt the passionate impulse to stand and watch the dance. He kept his stick on the ground, and with his handkerchief in his hand he entered the field. The eldest brother asked the youngest not to waste his time. The first two went ahead leaving behind the youngest. The youngest brother entered the field. He said to the girls that he was very sorry that they had none to dance with.

Invited the young man began to look at them all. He began to select one of them. He began to dance with the nearest girl. She was not Tess. Tess had not succeeded in dancing with a youngman of her choice. All of them were dancing together.

The church clock was striking. The student said, "I must go now". He wanted to over-take his companions. As he was going out, he saw Tess. There was a light of hatred in the eyes of Tess. He was sorry that he could get no chance of dancing with Tess. As he had been delayed long with the dancing girl, he ran fast to over-take them. As he went up the hill, he looked behind. The white-dressed girls were distinctly seen in grassy field. He could see Tess standing apart. He then forgot the subject and proceeded farther.

Chapter III

Tess could not forget the event. She did not dance with any body else. She had no enthusiasm for any thing in her heart. When the young man was out of sight, the sorrow she had in mind disappeared. She remained with her friends till evening. The young man who showed inclination to dance with her was shown indifference. She could have stayed for longer time; but she had some fresh recollection of her father. Hence she started towards the village. As she approached her home, she could hear faint sound of a cradle song sung by her mother to lull the child to sleep. The change from the atmosphere of merry-making, to the atmosphere of domestic worries was a bit painful to her. She began to think that she would have better spent the time of dancing with her mother. Her mother was waiting for her with all the children.

The mother expressed satisfaction at her arrival. She related to her the joyous story how her father had come by the information that they were descendants of a very high family, their history began from the time of Cromwell. The mother continued, "Its result will be very good for us. Many people of high families will come to see us. Your father had told us the full family pedigree".

Tess wanted to know the whereabouts of her father. She was to some extent full of pride on the discovery of this great fact.

Tess's father used to go out every evening to an inn. On the particular day he was away with Mrs. Durbeyfield —Tess was alone in the house for a long time. When they did not turn up she was a bit worried, specially because, her father had a very weak health. How could he have stayed at a hotel, when the next morning, he had to leave on a long journey. She asked her brothers and sisters to accompany her to the inn. She had decided to go to the inn and bring the drinking father home.

Chapter IV

In the inn of Rolliver, in this village, nobody could drink wine. Because the owner possessed no licence. But even then wine was drunk the whole day long. That evening, in the upper room of the inn, there were a dozen of people with Mrs. Rolliver. They used to come there before. It was well-known that wine was the best in the Olliver inn of all the inns. Many people sat on the bed in that room. Some of them sat on almirahs. Few of them sat on the stools. After drinking, there was perfect peace in the house. The drunkards thought that the room was very beautiful under the effect of wine, the brass-handles of almirahs looked golden. Mrs. Durbeyfield entered this room. As she entered, every body looked at her face. The landlady of the inn said, "Today there are few friends I shall pay the bill ? Then she said, "Are you Mrs. Durbeyfield I thought you were some government officer".

Mrs. Durbeyfield walked over to her husband and sat by his side. He was whispering something. Mrs. Durbeyfield said, "Do the vaults which contain the bones of our forefathers have jewels and wealth".

All of them began to discuss this possibility. In the meantime, Abraham had entered the room. He was going to ask his parents to go home. The parents were at the same time discussing the desirability of sending Tess to a woman of d'Urberville family; who then was living at Trantridge. She might perhaps employ Tess. This would in their opinion lead to the union of the two families. Abraham gave his consent to the proposal boldly. The children were glad that more money to the family would mean more dresses to them. The parents were also hopeful that Tess would find out a suitable husband for herself.

This conversation was secret. But the people sitting near them had understood the meaning of all the whispering. In the meanwhile Tess came there. In the general atmosphere of drinking, Tess was quite out of place. At her very sight both the parents stood up. They started towards home. Tess was also walking by their side. She was a very hard worker.

Tess's father had not drunk much. His weak health could not keep him upright. Under the little intoxication he began to stagger. He would walk sideways. This created very humorous situation. Somehow, they reached home. Durbeyfield began to cry, "How big is our family. We are the decendants of d'Urbervilles".

Tess changed the topic and pointed out that he could not undertake the journey next morning under these hopeless circumstances. But Durbeyfield was quite hopeful that he would be alright within an hour or so.

At eleven they were in their beds. At two Durbeyfield had to go to the town with the beehives. He had to supply honey to the traders of Casterbridge. The distance of Casterbridge was twenty or thirty miles. At about 1.30 a.m. Mrs. Durbeyfield came to the room where all the children were sleeping. She said if the father could not go what should they do. She also suggested that friend of Tess could do this work.

Tess offered herself for the journey. The mother accepted the offer. Abraham was awakened. He was dressed. A lantern was lit. They went towards the stable. They harnessed the horse 'Prince'. At this hour of night, the horse was a bit surprised to see itself being harnessed. Tess

and Abraham were walking beside the carriage. The morning was quite far. Abraham was afraid of the big trees which looked like big ghosts in the darkness. When they reached Sturcastle, they had a long ridge ahead of them. Tess's brother remarked that she would be married in a good family. Tess was silent, Abraham was speaking. He talked of the stars. He wanted to know who God was. But his mind was fixed at the problem of Tess's marriage. The whole family had the question of Tess's marriage in its mind. But Tess was really miserable when she heard the discussion of her marriage. She checked his brother from talking about marriage. Then Abraham asked if they were in a better world. Tess's reply was in the negative. If they were in a better world why his father should have been in great difficulty, that the family should not be in utter poverty, that their mother should not always be washing clothes.

Abraham was getting asleep. Tess was driving the carriage. She was thinking that she would be able to drive the horse. Tess was dreaming as she walked. The gusts of wind seemed to her the breathings of some sad soul—the soul which pervaded the whole universe, and whose origin was coterminious with time and space. She was thinking about her past life. She could visualise grown up young man for bridegroom in her imagination. Under the constant weight of thought she fell asleep. She was disturbed in her sleep to hear some big thud. Her lantern was put out. Horses' harness got entangled in some other thing with a great shock, Tess jumped down. She heard the sorrowful cries of the horse. A post chase had struck into her carriage. Like a sword, one of the shafts of the coming carriage had pierced into the heart of the horse. Blood was constantly flowing.

The driver of the other carriage had jumped down, but by the time the horse was almost dead. The driver then went up the carriage and drove the carriage. He said that he would send someone to help her. Tess stood there helpless and hopeless. The day was going to break. The birds began to chirp, the way before her was white. There was a big pool of blood in front of her. She covered the wound of the horse with the palm of her hand. She got drenched with the drops of blood. She stood there hopeless, The

horse was there standing with courage. But after great loss of blood, the horse fell.

The driver of the post-coach came down, But before anything could be done the horse was dead. The place of this tragedy looked very ghastly. Sun's rays touched the crimson colour of the blood. The horse was lying there dead with half-open eyes. Tess was bewailing. Abraham was awakened and he opined that they were in a devilish world. He began to weep. They stood in great thoughtlessness. A farmer brought his horse. He yoked the horse to the carriage of Tess and drove it towards Casterbridge.

In the evening, Tess came to the spot of tragedy on her way back from Casterbridge. Prince the dead horse was lying in a ditch. The carcass was kept in the carriage, and they started towards Marlott. Tess did not know how she should break the news of this accident. But she learnt that her parents were already in the knowledge of this accident. She did not find her home much worried. The parents were not angry with Tess. Tess was not to blame. They did not sell the dead body of the horse. Durbeyfield opined that the horse had served the family over twenty years. Hence it should be honoured by a glorious burial. Durbeyfield himself dug the grave. The horse was lowered into it. The children were weeping bitterly, as though they might have lost their guardian. Tess was quiet. She thought that she was a murderess.

Chapter V

Durbeyfield's business was quite disorganised. He used to live under the shadow of poverty and surffering. He was hard-working. But at the hour of need, he felt no inclination to earn. Tess had created an unusual difficulty for them. She thought how he could help the family. Her mother put a proposal before them. 'Our family is the part of an ancient family. From that family a very rich lady, Mrs. d'Urberville lives in Chase. She must be our relative. You should go there. She must help you, "Tess accepted the proposal. She had the feeling of repentance in her heart. Therefore she was ready to carry out the desire of her mother. But she doubted the suggestion. She thought that the mother must have seen whether Mrs. d'Urberville was liberal and virtuous. She decided that she must work. Durbeyfield

was not ready to send Tess to such a place. He wanted to preserve the old traditions of his great family.

Tess and her father had great difference in their desires. Tess said, "Because I have killed the horse, I must do something. I shall meet her certainly, but I should be left free about the help'. The father agreed to this proposal.

The next day she reached Shaston through undulated hills and valleys. From there she went to Chaseborough by a carriage. Mrs. d'Urberville lived in Trantridge. The Blackmoore vale was her world and its residents were the inhabitants of the world. She had seen the valley quite well from her village Marlott in her childhood. On the other side of the valley was seen the city of Shaston. At the time of sun-set, the windows of Shaston, shone like the lamps. She had never seen the town before".

As Tess grew up, she was more and more anxious about her brothers. Her heart was full of pity for them. She used to share the domestic work after school hours, she gathered grass, milked cows and prepared butter. Her father used to keep a cow. Her fingers were quite skilful. Therefore she was very expert in all these activities. Reaching the Trantridge crossroad, she got down the carriage, and went towards Chaseborough. Mrs. d'Urberville lived there. She had a very good house. Tess saw the house first. It was a new house. The region in which the house was situated was an old one. But it was very neat and tidy. Its beauty was like the beauty of new coins. Innocent Tess was full wonder to see all this as if her body had been frozen. She thought that was not an old family. d'Urberville was an extraordinary family. Simon who was one of the members of the family had been a very successful trader. He lived in Northern England. But later on he settled in the south England. He had named his family according to the ancient title of the family. In fact it was very doubtful, if he had any connection with family. Tess and her parents could not understand this fact.

Tess stood near the house for a long time. Like a swimmer, she wanted to dive into the water, till she saw a man coming out with a cigar in his mouth. He was swarthy. He was twenty three or twenty four years of age. He bore some signs of barbarity, but he had some lines of gentleness

on his face. He said, "My name is Alec d'Urberville. Do you want to see me or my mother". This surprised Tess more. She had thought that d'Urberville must be a man of grown up age. She gathered courage and said, "I have come to see your mother''.

Alec said that his mother was invalid. She could not see her. Then Alec asked what her purpose was in meeting her. Tess replied that her mother requested her to go there, they being of the same family. "Our family name Durbeyfield is only the corruption of d'Urberville. We are descendants of d'Urberville. Our horse Prince is dead. Hence the economic condition of our family has gone down''.

Alec asked Tess her whereabouts. She replied that she lived in a village Marlott and that she was going back home the same day. Alec pressed her to walk with him. Tess did not want to spend much of his time there. But the young man was pressing her too much. He followed her. He took her to the flower beds and the orchard, which was full of fruit. He gave Tess some fruit. He began to put the fruit in her mouth, she resisted the attempt and ate the fruit. From the orchard they went to the beds of roses. He gave her beautiful roses. She gathered many roses in her basket. Then he wanted to give her food. He took her to the tent, when Tess ate full lunch. As she ate, Alec was looking at her face, which reflected grownup womanhood.

She left the tent and Alec followed her. He asked her, her name. Tess told him her name and address. Alec wanted to kiss her. But he checked himself on the spur of the moment.

This was how the eventful life of Tess began. If she could know the meaning of this meeting, she would have asked herself why she was being so much influenced by this man. Alec had met hundreds of such girls. For him it was an ordinary event. If the means to a good end is bad, the end also suffers to that very extent. Nature does not help women in this respect. We do not know, how man inspite of so much material progress should find the method for the correct fulfilment of love. Will it be possible through intuition. Will the society ever discover some rules for this problem. But it seems impossible. At this stage, there is not one example out of a million where two half lives make a full whole. Really only half lives stalk the earth. This is

the reason of worries, frustration and, shocks in the modern world.

Alec came to his tent and laughed satirically saying "What a beautiful girl".

Chapter VI 6

Tess started from that place and waited for a carriage on the cross-road of Trantridge. When she entered a carriage, she little knew the criticism aimed at her by the passengers. One of them was pointing out the strangeness of Tess in decorating herself with roses in early June. Tess felt a bit ashamed. She took off the roses and placed them in the basket. One rose remained on her breast. The carriage went upto Shaston. She had to walk many miles on foot. Her mother had advised her to spend the night at Shaston. Therefore Tess stayed with an ordinary woman and reached the village the next day.

Entering her home, she found something of joy and happiness, had occurred. The mother said that the happy news was of her employment which had been communicated to them by a letter. First Tess refused to go there. On being pressed, she agreed to the proposal. Her mother said that it was a very good chance. By this she could also solve the problem of her marriage. They awaited for the day of Tess's departure.

Chapter VII 7

The day she was to go she awoke early in the morning. She prepared her luggage in the upper room. The mother helped her to be ready. She stood before the mirror and checked her dress. Durbeyfield who was in the room below. was also helping her. The mother was ready to see her off at some distance. Children of the family also accompanied her to some distance. Tess bade good-bye to the father with chocking throat. The father blessed her new venture. At the time of farewell, Tess's eyes were full of tears, and her voice was sinking. She did not say a word and went away. The mother and the children went with her for some distance from Trantridge she had to travel by a carriage. Shaston was quite visible from there. Tess left the place alone. Then she boarded a carriage. She saw two vehicles one of which was a beautiful horse-carriage. The other carriage had the same person about whom the mother was thinking that he

would marry Tess. He came down and said to Tess "Please come in". Tess was seeing her brothers and sisters. When the idea that she had killed the horse crossed her mind, she entered the carriage and sat beside the man. He began to drive the carriage. After some time her carriage passed the carriage in front of it. Hence his family members were out of sight. The children felt quite miserable. Mrs. Durbeyfield's eyes too were full of tears. The mother had deep grief in her heart. She wanted to know of the man with whom Tess was driving. He was really a good and virtuous man.

Chapter VIII 8

Alec was driving the carriage fast. Tess was sitting beside him. He was praising Tess. The vast expanse of earth was around them. The land of her birth was quite verduous. The carriage reached a spot where there was a steep ridge almost for a mile. Tess was quite careful in the carriage journey after the accident of the Prince. A minor jolt used to shock her. If the driver showed the least carelessness she was quite restless. Therefore she requested Alec to drive the carriage a bit more carefully. Alec replied that it was not the desire of a brave woman, and that he was in the habit of driving the carriage quite fast. This would give excitement to Tess. The mare knew the inclination of her master at such places. Without an goading she began to run quite fast. The wheels of the carriage span like a top. Tess did not show fear, but she caught hold of Alec's arm in order to be safe. Alec said that she should not get hold of his arm, otherwise both of them would fall. If she wanted, she could place her arm round his waist. Tess put her arm round his waist. Thus they reached the other end of the ridge. Tess said, "Inspite of your folly let God be thanked".

d'Urberville said, "This is your fear". Tess said, "This is truth". Alec said, "You have given up the grip of my waist as soon as you were out of danger".

Tess made no reply and sat silent. Again they reached a spot where they had to go down hill. Alec wanted to give a race to the carriage. Tess asked him to behave. Alec took no notice of the request and loosened the rein, without touching him she sat quite motionless. Alec wantad to kiss her. It bred a feeling of revulsion and hatred in Tess. The speed of the carriage slackened, Tess made it quite clear,

that she hated any attempt on the part of Alec rather to woo her or to kiss her.

Alec was a confirmed rogue. Tess sat quiet, and Alec tried again to kiss her. Tess felt ashamed. She took out a handkerchief and wiped her face. Tess said sadly", "I thought you were my relation. I want that nobody should kiss me".

There was another ridge ahead. Alec tried again to kiss her. The hat of Tess blew away. This time the speed of the carriage was very much. Tess got down and went to pick up her hat. Alec could understand that Tess had purposely let her hat blow away. The silence of Tess measured his suspicion. He took the carriage to her. He began to rebuke her. Tess also reprimanded him. She was on the top of bush to save herself from him. She said, "If you tease me like this, I shall go to my mother".

Hearing this the anger of Alec cooled down and he began to laugh. He told Tess that he would never behave like this. But Tess had lost all faith in Alec. She had the idea of going back to her brother's home. But she was also thinking that this was purely an emotional way of life. After some time she saw the farm where she was to work.

Chapter IX 9

Tess was appointed the supervisor of the poultry farm. There was a small residential house on the farm, which was allotted to her for residential purposes. On the ground floor lived birds and pet fowls. This house was very old. It was used for residential purposes, but later on, it was used for other purposes. There was a beautiful garden round the house. Tess set the house in order in few minutes. She could look after the work very well as she had some experience of this type of work. Then Tess went to see her employer. She was blind and was sitting in a chair. Her hair were grey. She was more than sixty years. She wore a big cap. Her face was full and fresh. She said to Tess, "Have you come to work on our farm. I hope you will look after our fowls well. Our watchman has informed us that you are a very good girl".

As Mrs. d'Urberville was talking to Tess, a bird sat in her lap. Tess took charge of the poultry farm and began to work hard. She could whistle like birds and have affection

for them. But the employer was informed that she could not work very well. The old woman had wrinkles of hatred on her face. She was deprived of the post. Tess came to know that there was no love lost between the mother and her son.

Even after her removal from the poultry farm, she tried to work there. But really she was out of practice for this work. On whistling she found that she could do so, because it needed her sometime before she could do this. In the meantime Alec came there swift like a hawk.

Alec said that he had never seen such a beautiful girl. He further said", Dear Sister, Tess, I have seen you trying to whistle. I know my mother wants that you should learn whistling. How far is it proper to teach hens and cocks whistling. If I were in your position, I might have refused it flatly". Then he began to teach her whistling. Then Alec came almost every day to Tess and talked to her. Their contacts grew, and her fear was to some extent dispelled.

Chapter X 10

Every village has its own distinct customs and traditions. Its moral constitution, and mental inclination are of its own kind. In this region beauty of the girls was a common feature. Wine was quite popular there. People often talked about the futility of saving. They thought that the provision for old age made by the state is sufficient. They thought that saving money is neither practical nor desirable. These philosophers had the hobby of visiting Chaseborough every Saturday night. They used to come back Sunday morning and sleep the whole day under the effect of wine.

For many days Tess did not participate in these pilgrimages. When she was pressed, she agreed to join these weekly journeys. The first pilgrimage gave her great joy. The association with other women freed her from personal anxieties. Then she often went on such journeys to Chaseborough. She was beautiful and intelligent. She was entering womanhood. Therefore people looked at her rather amorously.

This arrangement continued for one or two months. In the month of September the fair was to take place on Saturday night. The residents of Trantridge wanted to take

joy out of it. The sun set. Tess was waiting for her companions. After some time she heard the sound of foot-steps. Somebody was approaching her with a lighted cigar. Alec stood there, on being called, she went to Alec. He asked her "What are you doing here". Tess replied that she was waiting for some companion to go home, as the way was quite unknown to her, and that she would not wait any more.

Alec said, "Please come with me. I shall take you home in a carriage".

Tess had no faith in him. She wanted to go home with ordinary labourers. Alec said, "Alright you are a fool". As he lighted a cigar, her companions arrived. Their beddings and other things were packed up. When it was eleven, they started to their homes. The way was three miles. The moon was throwing faint light. Tess found that the way was quite zigzag and bad. Her companions could go ahead with great difficulty. Many women were talking among themselves. They were cutting jokes. Sometimes, their jokes were dirty. In the meantime, Tess heard a sound from behind, which said, "You can jump and sit behind me. You will get rid of the cats".

She at once accepted the proposal, because she was under great trouble being harassed by his companions. She kept her foot in the instep and sat on the saddle. Both of them were going on their way. The joking women could know nothing. The heavily intoxicated women walked through the fields. The rays of the moon were reflecting shadows behind them. Every traveller saw nothing but his own shadow. They were parts of nature.

Chapter XI

They went for some distance silently. Tess was happy as if he might have controlled the circumstances. But he was doubtful of other circumstances. She found that the horse was not so much furious. He was not at all afraid. She had little space on the saddle. Even then she asked Alec to drive the horse slowly. Alec did the same. Then he said, "I am quite grateful to you". Then they talked with each other. They went far into the clouds of fog. They went far ahead of the place where they had to take a turn. Tess was very much tired. She had worked hard the last

week. Every day she awoke at 5 a.m. The previous day she had worked all the day long and had walked three miles. Then she stood three hours waiting for her companions. It was one o'clock of the night. Therefore she fell asleep in the saddle beside Alec. Alec turned and wanted to set her right.

Instinctively, she pushed Alec aside. He would have fallen from the horse but some how he saved himself. It was here that Alec professed her love to Tess. Tess did not commit herself to Alec. She kept quite. They were not on the main road. They were going on a by-path. Tess anxiously asked, "Where are we" ?

Alec replied that they were near a forest. It was the oldest forest of England. It was a beautiful night, Alec wanted to prolong the ride together. Tess was not agreeable to this proposal. She said, "I have no faith in you. I have begged your pardon for the push I gave you. You are still rude to me. Let me go home". Alec said, "Even if it was day, you could not reach home".

Tess remonstratingly said", Please let me get down. Let me go anywhere. But I cannot ride with you".

Alec asked Tess to wait there. In the meantime, he would go to find out if there was any road nearby. Tess agreed to this suggestion. Alec went out in search of a better road. Alec tied the horse to the branch of a tree. He prepared a soft seat of dead leaves for Tess. As Alec was going, he told Tess that her father had received a horse. Then she enquired, "Who has given him the horse" ?

Tess kept quiet. Alec asked her if she loved him. Tess made a frank reply saying, "I am grateful to you, but I do not love you".

In this generosity of Alec was hidden his cupidity. Tess began to weep. Alec comforted her "Be happy and wait for me". She sat there and began to shiver. Alec found that she was shivering as she had a cotton suit on in that cold night. That was a cold night of September Alec gave Tess his overcoat, and went into the forest seeking a high way. He heard the rustling sound of the leaves for sometime.

The moon was shining. It was about to set. The moon light was yellow. Tess was lost in dream. Alec was on a

small hillock looking for the highway. He wanted to find out the way for Chaseborough. He lost the way and went astray. He saw a road from the upland. He could know where he was. He began to return from the place. The moon had set. On account of mist the forest was full of darkness. Although it was morning time yet there was no visibility. He was quite afraid that he might not strike against some tree. It was difficult to find the place where he had left Tess and the horse. He followed a roundabout path and reached the spot from where he could hear the sound of the horse. Suddenly he got his foot entangled in the overcoat of Tess.

Alec said, "Tess". There was no reply. The fog was so dense that it seemed almost impossible to reach the place where the horse stood. She was Tess. Every thing seemed black. Alec lowered himself. He could hear the breathes of Tess clearly. He set and committed rape. She was sleeping soundly. The drop of dew lay on her lips.

All around, there was peace and quietness. Above them were old and quite tall trees. The birds were sleeping in their nests on the trees. Hares were running all around. Where was then the guardian angel of Tess ? Where was then the God of her faith ? Either the God was talking or sleeping.

Why did such a pure soul got this rogue ? Why is falsehood and truth so badly mixed in this world ? Our philosophy of one thousand years cannot tell us the mystery of this problem. Maybe Tess's forefathers dealt the same measure to the women when they went out for a hunt and it was nothing but revenge of nature. This is the justice of destiny beyond the comprehension of man.

In Tess's region, people say nobody can avoid what is inevitable. It was the destiny of Tess. Nobody could obliterate it. It created a big gulf in the personality of Tess. She was not a girl now. She was not the same girl who had come from the home of her mother.

Chapter XII

After two weeks of this journey, Tess was going to her village Marlott from Trantridge. Her gait reflected gross ignorance of the material needs. The day was about to break. The horizon was yellow. She was descending down a hill

towards the valley of Blackmoore. There was big distance between the valleys of Blackmoore and Trantridge. Although it was quite near, yet it was quite distant.

As she was proceeding onwards, she saw a carriage. A man walked beside the carriage. The man made a gesture to Tess to stop. Tess obeyed the sign of the man and stopped. After sometime, a man with a horse came there and stood by her side. He was Alec d'Urberville. He asked "Why have you left the place quite alone, I have, therefore, followed you. You must have been greatly troubled by walking such a distance. If you do not want to return, you can get into the carriage, and I shall drive you to your village".

Tess said, "I do not want to return".

Alec asked her to keep all her belongings into the carriage. She kept all her luggage in the carriage. She had no fear of Alec. This was the root of her sorrow. Alec d'Urberville lighted a cigar, and began to talk on common matters. After some time, they reached the outskirts of the village Marlott. Seeing the villagers Tess's eyes were full of tears. Alec asked, "Why are you weeping" ?

Tess replied, "It is my birth-place. I did not want to love you in Trantridge. I could not understand you properly".

Alec said that it was the common statement of every woman. Tess said angrily, "How can you use such words".

On hearing this Alec was more furious. Alec said that women say quite different things, other than what they feel. I am sorry that I have troubled you. I have committed a mistake which I confess. But you should not rebuke me every time. So far as the question of money is concerned, I shall give you. You need not work hard any where". Tess had very quick temper, but she had no hatred. She replied", I do not want to accept anything from you".

d'Urberville said, "Someone will think that you are a princess. I know that I am a wicked man since birth. I have lived in vicious atmosphere and I shall die in wickedness. But I do not want to be bad with you. If you have any need, please tell me. It shall be supplied. At present

I am going to London. I cannot live with old mother. All your letters will reach me".

Tess did not want to go ahead with him. Therefore she stopped there. d'Urberville got down the carriage and saw Tess getting down. She kept all her belongings on the earth. He bade her good-bye. She began to go taking her luggage with her.

Alec said, "You should not go like this". She turned and stood like a stone in front of him. He kissed her. She was looking at distant trees, as if she knew nothing. Alec said, "You do not love me". Tess replied "Yes, I do not love you. Nor ever shall I love you. Although I can get advantage by telling you a lie. If I loved you I would have frankly told you".

Alec took a long breath as if his heart was sinking. He said to Tess, "You are always hopeless. You must go back to Trantridge". Tess replied, "No, no, I have decided that I shall never go there".

Hearing this Alee bade her goodbye and disappeared in his carriage. Tess did not see towards him. She went into the lane straight. The sun was rising. There was no man to be seen. It was miserable month of October and she was present in that lane. As she went farther into the lane, a man came and saluted her. He was some worker. He asked her, "May I take your basket, you are going so early in the morning. I work the whole week, but on Sunday, I work for God. This is better than other work".

He was a painter who used to paint sign-boards. He painted a quotation from the Bible", Thy damnation slumbereth not". This extract was shining in the quiet atmosphere.

Tess was surprised to read these words as if these words were a charge against her, as if the artist knew the life of Tess. Tess said, "Sin is not of one's own seeking or earning".

The painter replied, "I do not want to discuss all such points. I have painted on the doors, windows, and walls these verses of Bible during the summer".

Tess said, "There words are quite terrible".

The man replied, "I write more descriminatory words than these". A few steps ahead, there was written on the wall, "Thou shall not commit". The man stopped and told Tess, "If you want to understand all these extracts you must hear the sermon of the priest 'Clare'".

Tess made no reply. She went ahead. Her eyes were on the earth. She said that she had no belief in all such matters. In front of her, she saw her father's house. On entering the house, she felt miserable. The mother welcomed her. The children were in the upper story. The father was also in the upper story. Because on Sunday he slept much.

The mother said, "How are you Tess". Have you come home to marry yourself. Tess replied that she had come there on long leave. The mother said, "Will you not marry your cousin". Tess said that he was not his relative, hence she would not marry him. Her mother gazed at her. Then the parents were quite silent. The mother again said that she wanted Tess to marry him, and that she had been hoping to receive marriage proposal. The truth was quite different. Instead of loving Alec she hated him. She did not want to marry him on any price. The mother said that if she did not want to marry she should have been more careful. Tess began to weep bitterly, and said, "I am a girl, I do not know all these things. Why did not you tell me before that I should be beware of the man. I have not read novels to know such stories". Her mother did not reply.

The mother said, "If I told you all these things, you would have no prospect of marriage. Let us leave every thing to God".

Chapter XIII 13

The news spread everywhere that Tess had come back from her relatives. The rumour led many friends of Tess to see her. Tess was in her best dress. There was also the rumour that Alec had begun to love him and that he was a wicked person who took delight in teasing others. All her companions gathered and began to play with Tess.

Tess had the inclination in her heart to go to the Church and attend the morning prayers. She loved music which she had inherited from her mother. It was music that was impelling her to attend the church.

She wanted to live in perfect loneliness. She did not want to mix with the youngmen. Therefore she started to the church before the ringing of the bells. She chose a seat in the gallery. Those seats were occupied by women and girls. The residents of her village were coming gradually. When the music began in the church, she was full of joy. The soul of the priest was in the song. It had deep influence on the mind and heart of Tess. The people who were looking at her, began to see the priest. But they were whispering something quite slowly. She could understand the reason of their murmuring. She decided that she would never come to the church again.

The bed-room where she lived was also shared by his brothers and sisters. From there, in various seasons, he used to look at the sun-set, the rising moon, winds, snows and the storms. In the evening Tess went into the forest for a walk. Walking through vales and hills. Tess was an integral part of nature. The natural scenes were telling the story of Tess. In fact the world is a manifestation of our inner feelings and thoughts. Like half blooming flowers of the midnight, Tess was exercising her imagination on the natural scenes. It seemed that everything in nature was opposite to her life. She had broken social rules and traditions. But she wanted to remain in harmony with Nature.

Chapter XIV

It was the month of August. The sun was rising dim, as though it wanted to say something individually. The preacher of nature's religion was saying that there was no better religion than the law of nature. This shining star was really incarnation of God. As if the sun was looking at earth, because he was deeply interested in her.

But the most shining object that morning was a piece of wood which was shining in the farm. Two groups of men and boys came to this spot. There was a machine working in the farm driven by the horses. This machine was a harvester. Every round of the machine left stubbles and the naked earth behind. Hares, rats and snakes were hiding themselves here and there. They little knew that the machine would destroy them even after the shelter. The

reaping machine left a sheaf of corn. The binders were gathering the fallen corn behind. Most of the binders were women. These women were very attractive. When a woman works freely outside her home, her beauty is much more heightened. A man working in the farm is a mere worker, but a woman working on the field is an integral part of nature. Here young women, covering their heads and with gloves in their hands were gathering corn. One of them wore a pink blouse, the other wore a tight gown. The third was putting on red petticoat. But the most beautiful girl that day was the one with the pink jacket. She had a piece of cloth on her head which also hid her face from the view. She was binding the fallen corn like a machine. Taking some plants from the previous sheaf she used to prepare something like a rope to bind sheafs. She was binding the sheaf with her two arms thrown round the sheaf, as though a lover might be embracing his beloved. Her fingers were badly bruised by the stubbles and other plants.

At the intervals she stood up to rest. There a man could see her beautiful oval face. Her black round eyes and hanging tresses were enhancing her beauty. Her cheeks were pale, teeth quite regular, the red thin lips were quite visible. She was Tess, somewhat changed. She was a stranger and an alien here, although it was her native land. After a long time she had decided that she should work on the farms. It was the busiest season of his harvest. She could earn something.

The other women were working like Tess. After their work, they used to gather like dancers. They went to breakfast and resumed their work again. At eleven every one could see that Tess's glance was on the top of the hill....She could see some children coming to her. They used to bring lunch for Tess. The harvesters stopped their work and ate their lunch. Tess left her work last. As soon as she finished her lunch, she took the young baby into her lap and began to suckle the child.

The men who sat nearest were looking at the fields. Except Tess all the women were talking and adjusting their disarranged hair.

When the baby had taken its fill the mother set the child upright in her lap. The other women were passing remarks on her.

Tess was the very incarnation of beauty. But she had taken less care of her character. After her resolution to work in the fields she came after a long time. She thought that she would regain her lost freedom. The Past was past. A man forgets it easily. Lost in these thoughts, Tess had green trees in front of her. The birds were chirping and the sun was shining as usual. Tess was not at all important for others. She thought that she had some special mission in life. She had no experience of life. Even then she wanted to spend her life delightfully. The sorrow in her life was the result of social traditions. It was not the part of her inner nature. Tess used to dress herself elegantly, and worked on the fields. When she suckled the baby, she looked at people seriously. In the afternoon the workers in the fields gave up work and the red machine started work again. Tess took her lunch, and gave the child to her younger sister, and put on gloves and began the work of binding sheafs.

Thus the work continued till evening. Tess used to remain with the harvesters till the evening. Then they all rode home in one of the largest wagon, in the company of the broad moon. Its face resembled the face of a saint. Tess's companions sang songs. They sang a ballad in which a maiden went to a forest and came back quite changed. In the company of these girls Tess was quite happy. Her moral sorrows were coming to an end. When she reached home, she learnt that her body had been suddenly taken ill. Being weak, this illness was quite expected. Even then this shocked the mother too much.

Tess had forgotten the offence of the illegitimate baby against the society. She had decided to save the child. But it was clear that this prisoner was going to be set free. Tess was quite miserable thinking that the child was not properly baptised. Without baptism the child would get no salvation.

It was bed time. Tess came down, and asked her parents if she could call some priest. The father keeping the dignity of the family in view, refused to call priest. She

locked the door and kept the key in her pocket. She was awake as she lay in her bed. She learnt that the baby was clearly dying—quietly but painlessly. In her nursery she rocked herself upon the bed. It was one o'clock. The hour was when fancy walks outside reason and sinister imagination becomes strong like a rock. She had in her mind the idea of the child consigned to hell. She saw Satan in her imagination. The torments taught in a christian country were revolving in her mind. Her sleeping gown was wet with heavy perspiration.

The infants breathing grew more difficult. She got down the bed and began to walk in the room. She was praying, "O merciful God, have pity on my child". After sometime she hit upon a plan to save her child from hell. With this idea, her face was shining.

She lit a candle, awoke her young sisters and brothers, and poured water in a pot. The children knelt round the pot and offered prayers. Tess took up the child from the bed and stood erect with the child on her arms. The young sister lifted up the prayer book and the ceremony of baptism started.

Tess stood singularly in her white night gown. Her black hair hung straight down her back to her waist. The dim light of the candle hid her form. The young children were dozing with the sleepy and blinking eyes. One of them said, "Tess, are you really going to christen him". Tess replied in a serious tone, "Yes, I shall name im shorrow". Then she further said", Sorrow I baptize thee in the name of the father". She sprinkled water, then there was silence. She asked children to repeat "Amen" and all of them followed.

Here she dipped her hand into the basin and drew a cross on the child. Then they recited Lord's prayer and ended it with a loud gnat like wail of "Amen". Then there was thanksgiving. In this ceremony, Tess was more divine than earthly. All the children looked at her with reverence.

All these religious rites could not save the child. In the blue of the morning, this weak soldier breathed his last. When the other children awoke they began to weep bitterly.

The calmness, she received from the christening ceremony continued even in the death of the child. So passed away 'Sorrow' who was innocent and who had seen nothing except the cottage.

Tess began to think if the child who had been properly baptized could be buried according to christian custom. Therefore she went to the parson and stood on the door. She had no courage to go in. If she had not met the parson on the way, her effort in this matter would have ended there and then. Tess spoke to the parson quite plainly, and asked him, if the child could be given a christian burial. The parson hesitated to perform the last rites. He had been to Tess's house, the previous evening. But he had come back after the refusal of her father. Therefore he said, "I cannot perform the burial".

Tess angrily replied, "I will never come to your church".

Tess took the child in a little box, and buried him in the corner of the churchyard where unbaptized children are buried.

One day, in the evening, she came to the grave and drew a cross on the child's grave and placed some flowers.

Chapter XV

Roger Ascham has said, "We get the short way by a long wandering". When one spends all his energy in wandering, what then is the use of the short way? Exactly this was the condition of Tess. Before going to the house of d'Urberville she used to read religious books. But she was unable to follow them. Therefore she could say to God in satire like St. Augusine, "You have shown me the right path. But you have not permitted me-to pursue it".

Tess lived at the house of his father. The whole winter she looked after the fowls. She used to prepare dresses for her sisters and brothers. Sometimes she was absorbed in deep thought. She looked at every important day with great care. She used to remember her birth day and she often remembered the birth day of her child. She looked into the mirror. But she also thought of the day when other persons will say that Tess died on this day. Thus Tess was

gradually changing into a serious and perfect woman. There were wrinkles of thoughtfulness on her face. Sometimes there was a note of sorrow in her voice. Her eyes were becoming larger and she was going to be full woman.

She lived in perfect isolation that people in the village were gradually forgetting her. But it was clear that she would not go to live with her relatives. Tess had still pulsating life in her. This was quite necessary that she should forget the dead past for her happiness. Is the purity of woman destroyed for ever if it is once destroyed. She used to ask herself the above question. She was not getting a chance to go out. After this came spring. New leaves sprouted on the trees. Just as there is new life in the world, Tess had an inner desire to go out. In the first part of May, she received a letter from a friend, which informed her that he needed a woman who could milk cows, and that Tess could be employed for the summer. The place was not quite far, but a man who does not go out thinks that miles are longitude and parishes are towns, and towns are provinces. She had decided not to build castles in the air. She would spend her life on the dairy. Her mother knew about it. This was called Talbothays dairy. It was situated near d'Urberville. Their family graveyard was near the place. This hope gave her new life, just as branches bear new leaves. New life was being born in her.

Chapter XVI

After three years of her coming back from Trantridge she again started to Talbothays for earning her livelihood. This place was in the opposite direction to the place where she had gone before. She gave up the affection for children, passed through Stourcastle and went farther. When she was waiting for a carriage, a farmer happened to pass that way. He saw Tess, and said, "Come along, sit with me". Although he was quite unknown, even then Tess accepted his request. She did not know that the farmer's motive in giving her a lift was her beauty.

On reaching Kingsbere, Tess had her lunch in a small cottage. From here she went to a valley with a basket in her hand. The dairy was situated in this valley. Tess had never seen this region before. But she felt some attachment to this place. She could see the church where his forefathers

lay from that place. At that time she had no love of her forefathers. She thought that her parents were alive in her.

The path was quite difficult. Hence she took long time to reach her destination. The valley of Froom was quite fertile. It produced milk and butter in huge quantity. The work here was on big scale. No farm was less than 50 acres in area. One could see large herds of animals. From east to west the plains were full of cows. She had never seen so many cows at one place. This scene was quite attractive. The river which gave life to the animals was not like the other rivers of Blackmoore. The rivers of this area were slow, silent and muddy. Froome's water was quite pure, as if it was a clear stream of life. There were lily flowers blooming in the river. There was joy in the heart of Tess. Her hopes mingled with shining sunshine. Every gust of wind has a beautiful note for her. In every bird's sweet music there was joy for her.

Uptill now, her heart vacillated between beauty and coarseness. One day she was pink, the next day she was pale. At this time her face was the best face of her life. The living beings have innate desire for joy. She was a woman of twenty years who was still in a developing stage. Tess could change any experience of her life. Thus her mind and hopes were rising high. She sang many ballads, but they were all incomplete. Singing songs she said, "I do not know God". The song which she was singing had many forms of God. But the atmosphere of the valley was reflecting the idea monothism. The women who live in close contact with the various aspects of nature, they are mostly worshippers of nature. She could not understand the organised religion. This song was the manifestation of her feelings.

The mother's energy and power of her own life were brightening the flame of her life. The truth is that women pass through dejection but regain the spirits, and again begin to take delight in life. Their principle is that life means hope. With all these feelings Tess was going to Talbothays dairy. Reaching a spot she began to forget the way. She was walking there just like a fly on big board. Her strength was like that of a fly. One heroine had seen her till then. All the swans of the valley were crying. The

sound spread in the whole valley. It was not the sign of Tess's arrival, but it was the symbol of the milking time. At 4-30 the cows were collected for milking. A group of cows standing there was going towards the dairy. Tess followed them and entered the same gate by which the cows had entered the dairy. There were big thatches in the dairy. The milkmen were milking the cows. The sun was sending its rays on the walls, as if it is a very great artist who might be copying the shapes of Caesar and Alexander.

Some cows were being milked after being stalled. Some were waiting for their turn. It was a wonderful sight of the cows.

Chapter XVII 17

The dairy-maids came to the dairy when the cows had come to the shed. The girls were looking at Tess while milking cows. But the workers were so busy that they could have no clear view of Tess. Among these workers was one whose dress was better than others. Seeing Tess he went to her. While milking cows, the dairy-workers become quite irritated. But Crick had got a new woman worker. Therefore he welcomed her heartily. He enquired of welfare of her mother and children. He said, "Your family was a great family. What is its condition now ?" They began to talk on trade.

One of the dairy-man asked, "Can you milk the cows. He saw the cows and took up the duty of milking them. She readily went near the cows for milking.

Crick was surprised. He said, "Can you swallow it, I have not touched milk for years". Then he said to Tess, "Please milk the cow".

She took a stool and sat on it to milk the cows. The pail of milk was being filled. Tess was greatly satisfied with her success. She began to look here and there with confidence. The dairymen and dairy had a group of their own. This was quite a big dairy. There were nearly hundred milkers. The owner Crick used to milk six or seven cows himself. Because they were the hardest to milk. Whenever he went out, then he made arrangement of an outsider so that the cows might not go dry.

When Tess was milking, it was quiet all around. The only sound was the sound of the milkers milking the cows.

The milkers were thinking about the reasons of decrease in milk production. Some of them thought that this was the result of a new dairymaid. One of the dairymen was one who had met Tess already. Tess could not remember. Then she recollected that he was the same person who came to watch the dance of the girls. She was afraid that he might know the past incidents of her life. But the man had not even the faint memory of the event. She gradually observed that her face had become more thoughtful. He had grown beard and moustache. He used to put on special dress at the time of milking. He was an apprentice at the Talbothays dairy.

The other dairy-maids used to say about Tess, "How beautiful is this girl". Indeed Tess had more virtues besides beauty. The women and Tess went to the house where the wife of the owner lived. Two or three women slept there and the rest of them went to their homes. The room where Tess was going to sleep had two or three bedsteads. The woman who was sleeping on the nearest bed was more vigilant than Tess. She began to tell Tess more and more about Talbothays dairy. The words of the woman were entering the dreamy mind of Tess like various colours. She was telling Tess that Angel Clare who was the son of a parson was a new apprentice there. He was under training. He had learnt sheep-farming at another place. He was then mastering dairy work. He was a gentleman and that his father was the parson of Emminster. Tess had no curiosity to know what Angel did not like to become a parson himself and she gradually fell asleep. The words of her companions fell on her ears.

Chapter XVIII 18

Angel Clare had quite appreciative voice. His eyes had some sign of abstraction. His face denoted mobility. The lower lip was quite firm, which showed that he was a man of firm decision. Even then his face had some nebulousness, which showed that he did not care for his future. When he was a young boy, people thought that he was quite promising. He wanted to learn all branches of farming so that he might be a farmer in England or go to some colony outside. Nobody could think that the boy would learn the work of farming. His father had been married twice. From the first

wife he had a daughter and the second wife gave birth to three sons. Angel was the youngest of them. Therefore there was a difference of one generation between the father and the son. Angel had not received university education. He had received a book which his father saw first. The boy siad, "This book I have purchased for myself. This is on philosophy. I do not want to be a parson, although I love religion Like my brothers, I have no faith in religion". The father was very much surprised to hear the direct and plain words. He began to think the futility of sending Angel to a University. He was a pious and pure soul. Therefore he persuaded his son quite a lot. But Clare refused flatly to receive theological education. The father asked, "What use is it to impart you education, when you do not want to use knowledge for the glory of God ?"

Clare replied, "I want to use education for the honour and glory of man". Therefore his father decided not to send him to Cambridge. He began to read books of his own choice. He did not respect the social customs. He began to hate the difference between the rich and the poor. He began to understand the world after his visit to England. He was brought up in the quiet atmosphere of the world, he did not like town-life. As he wanted to do some striking work he had decided to take up farming in England or in some colonial country. This was why he needed training in farming. He could enjoy the fullest freedom in agriculture. This was the reason that we find Angel at Talbothays at the age of twenty six. He used to live at the dairy.

His room was quite big. One could reach it by staircase. It had sufficient accommodation. A portion was divided off by a curtain behind which was his bed.

The remaining space served as the sitting room. Clare used to read voraciously and played upon an old harp. He used to eat with others downstairs. Thus he lived quite a good social life. His life was quite progressive, happy and intellectual. He used to have intimacy with every person.

Suddenly he developed taste for outdoor life. This had two implications. He was free of melancholy, secondly he began to have faith in divine dispensation. He began to show interest in books other than agriculture. He began to give up

old contacts, and began to discover new values of humanity, and the world. He began to realise the changing spirit of various seasons. He began to understand the natural phenomenon—the seasons, the morning, evening, night and noon, winds, trees, waters and mists, shades and silences.

In the early morning, he breakfasted. He used to read books even at that time. Between him and the window sat his friends. He could have a perfect picture of the beautiful dairy from the window.

After many days of Tess's arrival, he was reading a book. He could not see that Tess was standing near him. She spoke very rarely. The other women talked too much. He could have no idea of the new voice of Tess. Then he had the capacity of generalising the particular observations. He did not care for the details of anything. One day when he was consulting his music papers, the papers fell on the earth. He began to look at the blazing oven. He knew that voice of one of the women working at the dairy was very sweet. Clare saw her. She was not seeing Clare. He was present in the room for a long time. Therefore he had forgotten the situation.

She was saying that she did not know who the ghosts were. She could never understand how human souls separated from the body could walk. Clare said, "What do you say"? Tess replied 'It is easy to see the soul leaving the body. One should lie on the grass and look at a star and then he should concentrate his mind, then, one can feel as though one is thousands miles away from the body. Dairy's owner looked at his wife, and he said, "It is a new thing". I have got experience of thirty years. I have not seen my soul raising even upon my collar. All began to look at Tess. Tess felt ashamed and said, "It is mere fancy", and began to take food.

Clare looked at her fixedly. Thinking that Tess was looking at her, she was drawing some figures. Clare said to himself, "This girl is Nature's Goddess". Clare felt as if he had known the girl for long. He recollected her meeting with Tess in the past. He concluded that he had seen her somewhere. But he did not know where he had met her. The situation was such that he pressed Tess to come into contact with him.

Chapter XIX 19

At Talbothays, the cows were not milked according to some plan. Some of them liked certain milkers and yielded no milk when milked by others. They kicked the pail of the unwanted milkman. The dairy man Crick wanted to break these partialities. He preferred milking bv different milkmen, so that he could be out of difficulty. When a particular woman left the dairy. But the purposes of the dairymaids ran quite contrary to the objection of the dairy man Crick. Each of them had selected seven or eight cows, and each used to milk the same cows. Tess had by now understood the cows which could easily and softly be milked. Out of ninety five cows, there were eight cows which yielded milk with perfect readiness. But, respecting the wishes of the owner, she used to milk only those that came in front of her, except those cows whose teats were as hard as carrot.

Tess came to know that the eight cows usually came in her turn without any selection, which yielded milk with a mere touch Therefore she began to get them together. After sixth or seventh time, she asked, "Have you ranged these cows." Clare replied. "Well it makes no difference". In the end she was angry with herself that she had told this secret to Crick.

It was a typical evening of the month of June. The natural objects seemed to be gifted with two or three senses. No difference could be felt between far and near. The auditor could hear every sound upto the horizon. This extraordinary peace influenced Tess very much. At the same time, she heard melodious notes of a harp. Tess had heard those notes already, but at that time they seemed to her heavy and awkward. They were quite pleasing to her that day. The notes were floating in the air with perfect nakedness. Really the art and the musical instrument were both of a very low type. But the question was of the same relationship between some persons. Then Tess heard those notes, she was so much over-charmed that she could not leave the place like a charmed bird. She went to the player of a harp under the shade of the hedge, so that he could not guess her presence. The garden wherein Tess was wandering, had been left uncared for, for a long time. Alround there were unwanted weeds, whose smell did not please any one.

Tess was passing through garden like a cat. She reached quite close to Clare. But Clare could not see her.

Tess had no sense of Time and space. The estatic condition in which she was living was like the one who forgets himself, his eyes being rivetted on a star, and finds his soul thousands of miles away. He was listening to the notes of the harp. Its melody was touching her like pleasant breeze. Being overjoyed, she began to shed tears of joy. The dampness of the garden was her. Weeping Night was a bit far. From the whole of a cloud in the West some light was coming, as if even after the sunset, the day was lingering behind. Clare concluded his plaintive melody. Tess was thinking that another night was beginning. But Clare was extremely tired, he came accidently just behind Tess. Tess was in trouble. She ran away furtively. Angel Clare had seen her light gown, and he spoke from a distance, "Tess, why are you running ? Are you afraid ?" Tess replied, "I am not afraid of anything. When nature is so pleasant and colourful, are you afraid of your house ? I too have some such fear".

Clare said, "Kindly tell me your thoughts about the world and the universe". Then Tess said, "The trees have quite curious eyes. The rivers speak why they are troubled by the glances of the on-lookers. I can see a line of tomorrows. And the head of this line is tomorrow, the biggest one, the others getting smaller and smaller. This line is terrible and cruel, as though every tomorrow in the line was crying, "I am coming, beware". "You are breaking the dreams by your music and my fear is dispelled". said Tess.

Clare was surprised to see a woman with such a fine fancy. She had schooling only upto the six standard, but she could express her feelings quite decently. Clare was a bit surprised. He thought that educated woman or men who could indulge in great controversies of ism and logy could never surpass Tess in originality. Tess was intelligent from the very childhood. She could not understand that a man who came from a clerical family, and has received good education, should hate life. There can be reasons of sorrow for a miserable traveller. But why could a fresh and happy man remain so unhappy. Why did he work at the

dairy ? He wanted to be a rich farmer. He never wanted to become a parson. Every day, she was gradually knowing the temperament and habits of Clare. Although Tess was spending his life with the greatest restraint on her passions and feelings. But she knew her power. Tess used to think Clare quite intelligent, and often compared herself with him. Gradually she could realise the contrast between his temper and Clare's temper.

Thus Angel saw Tess in a comparative way. One day he described to her the pastoral age of the ancient Greece. Tess was very glad to hear this. She was gathering flowers. He asked "Why are you so sad today ?" Tess replied that she was not sorry. Her life had been spoilt for the want of chance. When she saw Clare with vast reading and education, she became quite conscious of her nothingness.

Clare replied, "Why should you worry about all such matters ?" Clare was a modern type of youngman. He had no respect for the old values. As a student of History he gave no importance to great men. But Tess had great respect for her glorious forefathers. She wanted to tell Clare the greatness of her family. But before this she wanted to know if he would respect this matter. Therefore she consulted the owner of the dairy.

He replied, "Clare is a revolutionary youngman. He is quite different from his family. He hates aristocracy of families most. He thinks that family greatness has no meaning in the modern world".

Hearing this, Tess was very much pleased as she had told no secret of her glorious family.

Chapter XX 20

The season developed and matured. In the spring, new flowers were blooming, new leaves were coming on trees, birds made their nests as they had done the previous spring. Rays of the rising sun set the buds blooming.

At Crick's dairy, people were living happily and satisfactorily. Their social position was the best. The time was pleasant during the spring. Clare and Tess got more time to understand each other. They wanted to mingle like two

rivers. Tess had been never so happy in her life as she was now. From one viewpoint, she was quite adaptable to the atmosphere there. The plant which had been rooted in the upper soil reached the fertile layer. Clare and Tess were standing on the hill of love. But there was no depth in their love. Tess did not ask the question to herself where that flow was taking her. What was the meaning for her future ? What connection it had with her past life ?

Angel Clare had the least reflection of Tess in his mind. He used to think over the life of Tess like a philosopher. They used to meet every day. Both of them arose in the morning. Milking was done quite early. Therefore Tess had to awake earliest of all. She rose at 3 a.m. Then she awoke Clare in his room. When Tess was in her room, Angel used to come down. All other dairy-men used to rock themselves in their beds. They came after fifteen minutes. Therefore the early risers on the dairy were Tess and Angel Clare They were like Adam and Eve walking in the fresh air of morning. Clare thought that Tess was a glorious woman. Both of them went to the cows and made them ready for milking. Clare used to call her 'Artemis' but Tess did not like it. The birds used to rise at this time. They used to fly in front of Tess and Clare. They could see clouds of fog in the morning.

They used to bring the cows from the fields. The green fields full of mist and fog looked like big oceans and the trees were like the projected rocks. The drops of fog used to settle on the eyelashes of Tess. They shone like pearls with the rays of the sun on them. Then she became a dairywoman. They heard the voice of the owner of the dairy. After milking was over, Crick's wife used to serve breakfast to all. This was the happiest time for all.

Chapter XXI

After the breakfast, there was great stir in the dairy. The churning went on without producing butter. Whenever this happened, the work of the dairy came to a standstill. Crick, his wife, and servants were standing there hopelessly. The boy who was driving the horse was also sad. The horse itself was quite unhappy that no butter was being produced.

One of the women said, "I had gone to a magician". All of the persons standing there began to talk about the magician. Crick was relating his past experiences. When all were expressing their opinions on this matter, Tess went behind and pointed out that was a very hot place. After that all women began to talk. At that very time when Tess went out, the machine began to produce butter. Crick's wife spoke very gladly "Butter is coming out. Because every one satirised Tess, therefore she had decided that she she would not stand with them. After milking in the evening she did not stand with them. She used to go out and walked any where she liked. She was miserable. The imaginary story of worries pleases others. She knew the misery of this story well. The evening had no fascination for her. In the vast sky the sun looked like a wound. Few greeted him. In the long days of June, the maid servants retired to bed at sun-set, because they had to work early at 3 a.m. Tess used to go up with her friends. That day she went to room first. By the time the other girls arrived, she had slept. In the state of drowsiness she saw them in the orange colour dresses. She began to doze again. But noise in the house awoke her, and she began to look at them. Her three companions had not slept yet. They were standing at one place. The red rays from the Western window were falling on their faces. They were looking out of the window and talking to one another. They were all praising the beauty of Angel Clare. Angel came to his house, and they could not see him. Leaving the place they went to their places. Tess had no idea of jealousy in her mind. Because she thought that as compared with girls, she was the best woman. Clare had no chance to marry other women. It was not understandable why Anget Clare who wanted to rise, should marry one girl of so many. For him a farmer's daughter was quite suitable. Tess had decided that she would not marry any body. Therefore she had no worry.

Chapter XXII 22

The second day, the women came down. First milking was done and then butter was churned. Then they all went in for breakfast. The owner of the dairy Crick was walking there. He had a letter in his hand in which some customer had complained that butter was bad. Many milkmaids

collected round him. Clare tasted the butter. Tess also tasted it. Mrs. Crick came out and she also examined it. Butter was quite poor in quality. The dairy owner pointed out that it had some bad odour. He said, "we shall root out the grass". They went out with their knives. This tiny plant was hardly visible in the grassy fields. They formed a line. On one side of it, was Angel Clare. By his side was Tess, then, Marian, then Huett, Retty and then Villabelle, Jonathan, Mrs. Backniles. At the end was Francis. All the women were going ahead looking at the ground. They did not want to have even an inch of ground without close inspection. Hardly they got four or five plants. The plants were smelling so sharp, that they had spoilt the butter when it was eaten by a cow. Therefore the women were picking up this plant bending quite low.

At the time of bending, the yellow reflection of flowers was falling on their faces, which made their faces shine like moon. Although behind them the sun was also shining. Angel Clare who worked with them sometimes looked around. He asked Tess, "Is every thing alright" ?

After this they began to work. They were out of the line, trying to find out the odious plants. Crick did not hear all this. Tess remained behind Clare was out of the line and began to uproot the plants. In loneliness, Tess asked Angel, "Do you want to marry Izz Huett or Retty, because they can prove suitable wives". Angel replied. "They are beautiful and good. I have an idea in my mind to marry them. But they are not better or more beautiful than you". Tess had the spirit of self-sacrifices. Even then she could not say plainly that he should marry one of them and not her.

Then she went with the owner of the dairy and Angel was left behind. Now she did not talk to Angel Clare, and always tried to show herself. She gave chance to the remaining three girls to develop love with Angel.

Chapter XXIII 23

It was the hot month of July. The atmosphere of the valley had become heavy. Men, cows and trees were a bit uneasy. Sometimes, there was very heavy rainfall. Grass was spoilt and it could not be dried into hay. It was

Saturday morning. The cows had been milked. The milkers had gone out. Tess and the three other women were dressing themselves. On Sunday, they wanted to go to Mellstock church, which lay at a distance of three or four miles. Tess had spent two months in the dairy. This was the first chance of her going out. In the last week, every day in the evening there was rainfall. A lot of grass had been washed away by the river. But that morning, the Sun shone brightly. The air was clean and pure. A zigzag path lay between the dairy and Mellstock church. After going some distance, these women came to know that the way had shallow water upto fifty yards, because they wore white stockings with their shoes. It was difficult to cross this water. They could hear the bell of the church from a distance of one mile. Marian said, "Who could know that the brook might be flooded ?" When she was talking the sound of a splash was heard. The four women's heart beats increased. He was not going to the Church. But he wanted to see the loss done to hay and grass. All the four women seemed to her quite beautiful. He stopped and looked at them. Tess stood behind them. He waded through water and approaching them said, "Do you want to go to the church. Alright come on, I shall lift you through this water". They were all shy. Marian said, "You cannot lift us".

Angel replied that he could lift them together. Then Angel lifted each of them and waded through water. He had different experiences in lifting each one of them. In this incident, he was trying to understand each one's feelings. All the four were going to the church. They were talking among themselves about Angel. The happy mood in which they had started changed into the mood of worry and jealousy. They were brought up in an atmosphere where destiny was all in all.

Tess was rather uneasy. There was, no doubt, that she loved Angel Clare. Therefore other women loved him the more. The feeling of love is quite infectious. Tess's pure nature revolted against love. Therefore she used to say to other women that she did not want to put hindrances in their way.

After this episode, Izz said, "I shall leave the dairy, because she had no hope of marriage with Angel". After

this all girls came back home. In their room prevailed a strange type of atmosphere. Cruel nature was entangling them in its trap. Oppressed by cupidity they were all in trouble. In hopelessness they had forgotten jealousy and had become quite outspoken. Each of them had power of Telesmer. They could not easily be beguiled. They were quite convinced that they could not succeed in their marriage. They tossed and turned on their little beds.

After half an hour Izz said, "Tess are you awake". Tess said, "Yes please".

On this Retty and Marian threw away their sheets and said, "We are also awake". Then all of them said, "Angel Clare is marrying some other woman. There was a girl quite in match with her family, who lived near the home of his father. Angel did not care much for this girl. But she will be married to him.

They had not heard this story. But this story was sufficient to make their dreams miserable. They began to see in their imagination the marriage with the girl and all the arrangements thereof. Sleep came to their help and the conversation stopped.

After this even Tess paid no attention to Clare. Her love was transitory. She thought that Angel was not worthy of her.

Chapter XXIV

In the spring, flowers were blooming in the valley of Froom. The trees were putting on new leaves. In the hearts of men passion was being excited. In the atmosphere of the dairy and the hearts of people were equally warm. The wind that was blowing was quite fresh. It had its own scent in the minds of the people. In the afternoon and evening, the natural scene seemed to be lying perfect glory. Clare was full of trouble on account of heat. Clare had love for Tess.

After the rainy season, hills and undulated places were quite dry. When the carriage of the dairy was returning home, its wheels were full of dust. The cows were running here and there. Crick used to keep his sleeves upturned the whole day.

The cows were being milked outside Animals went naturally towards the shadows of trees. When the milkmen

came, they did not stand at the place. One day four or five cows were standing aloof. They had not been milked. Another milker asked Tess if she would milk the cows first. She accepted this. Tess began to milk the cow. Angel also reached there. All milkers used to keep forehead beside the cows and kept their eyes on the pail. But few of them used to look sideways. Tess looked towards the plains. This time she did not know that Clare was looking at her. While milking, she had assumed a strange pose. Nothing except her hands was shaking. Her body was very attractive. It was not illusory. She had strength. Nobody could find such beauty any where in the world. After sometime, Tess came to know that Angel was looking at her. But she did not change her position. Angel stood up and embraced Tess. Tess left herself completely in her arms. She knew that Clare was her lover. She opened her lips, and began to cry out of sheer joy. He was going to kiss her. But he stopped. Tess's eyes were on th fields, but her heart was towards Angel. Clare said to her, "Excuse me, I love you. I have been concealing these feelings so far". After this Angel let her go. Then Tess began to milk the cows. Nobody could know that both of them were so intimate with each other. But the world had changed for Tess and Angel. Nature had given them one life. The barrier had been removed. They could look at the world from a different angle.

Chapter XXV

After their meeting, Tess and Angel went to their bed room. Angel Clare was totally in thoughtlessness. He had come to the dairy for learning dairy forming. He had to live there for a short time. But destiny was playing with him. He was having the deepest experiences of life. He had many faults. But this conscience was clear. His meeting with Tess was like the wind blowing a straw, He was not yet prepared for love and marriage. Therefore he decided to go to his parents house. He had to spend five months more. After this he would go to some other farm for training. Thus he would finish his training period.

Suddenly the milkmaids came to know that Angel had gone home. They dared to ask the dairy-owner. "How long Angel will live here" ? He lifted up his notebook and said, "He has to live for four months".

In the morning, Angel was going towards Emminster at a distance of ten miles from Talbothays. His father lived in this town. This town was very ancient. It had red stone church, which he could see from a distance. He saw the Church and reached home. He met some girls. One of them was Mercy Chant. She was the daughter of his father's neighbour. She had received education in religion. At the same time, she did not believe in any moral principles. Angel's father wanted that he should marry this girl.

When Angel entered his home he found all his family members sitting on the table for breakfast. His sisters and brothers, his parents and Felibus, a parson were present there. The father Clare was a parson who followed the principles of Wycliff, Colvin and Luther. He led quiet and simple life. He had already resolved the serious problems of life. He was a pious soul. Therefore he hated cupidity. He did not give any importance to pleasures of life. Clare could hardly like the type of life. He was a follower of self control.

Angel set at one place and he was quite happy. But he was against all religious feelings. All of them found big change in Clare. His habits and temper had changed greatly A scholar could see that he had no scholarship and hypocrite could feel that must have become quite demoralised. This was all the result of the life led in company with the residents of Talbothays dairy.

After breakfast, he went for a walk with his brothers. His brothers had received high education. They were greatly cultured. Their ways, manners, and habits were quite decent. They were devotees of their parents. As they were walking beside a hill, Angel felt the revival of old ideas. His two brothers got the change of speaking and reading, but little chance of practical experience. They could not distinguish between local or universal truth. One of the brothers said, "You have to do farming". This led to a discussion among them.

Returning from the walk, the family set round the table for lunch. Angel wanted to place before them the presents sent to them by the wife of the owner of the dairy, which the parents did not accept. The other object was also turned

down because it was intoxicating. The father said, "We never drink wine on this table".

Angel said, "What shall I say to Mrs. Crick' ?,

The father said, "Speak the truth" Angel thought that his parents were right and he remained silent.

Chapter XXVI 26

When the members of the family gathered for prayer in the evening. Angel talked about himself. The father said that the money he was going to spend on high education would now be spent in purchasing a piece of land. He told his father that it he wanted to succeed in farming, he must be quite clever. Then he said quite frankly, "What do you think about my marriage".

The father replied, "You want a simple innocent girl. Then Angel said", "Religious girls can never be simple and innocent. Just as the daughter of Shant is clever in gardening but not in other things, because she is a religious girl. She is quite ignorant of farming".

The father continued to affirm that religion was the only great thing in life, and that it was good luck that he was getting a religious girl. She was a regular visitor to the Church. She was also quite beautiful. The mother asked him, "Do you want to marry some other girl, when March Mercy Shant is before you. Mercy is a very clever girl".

Angel Clare said, "What use is this cleverness. If she is a perfect Christian, she can recite many poem".

The mother said, "You are joking". Angel replied laughingly, "I shall not marry Shant". The parents replied that he should not proceed in this matter hurriedly; and that he should tackle the matter with cleverness and commonsense. Hearing this Angel became silent. He realized this his parents were religious, but they had some weaknesses which he would try to remove gradually. He loved Tess—her soul, her heart and her body. He knew that education had not yet been playing good role in the achievement of domestic happiness. After a long time through moral and intellectual training, man will be able to change his emotional nature. He could confirm this view by the behaviour of women.

He was shortly leaving for Talbothays dairy. His brothers had already left. He wanted to go with his brothers, but he had strong inclination for going to the dairy. He said nothing about Tess. His mother prepared for him some cookies, and his father went with him for some distance. He silently heard his father. He was talking about religion. He gave examples of many young men. He cited the example of the d'Urberville family of Trantridge. The son said to his father silently, that his father was right to some extent. His father had asked nothing about Tess. He was not a worldly man, and he wanted to make Angel a poor parson. Even then from human point of view he was closer to his father than his brothers.

Chapter XXVII

After a journey of twenty miles, Angel was about to reach Talbothays. He reached the valley of Froom which was full of green meadows. Descending from the upland to the lowland, he felt some heaviness in the atmosphere. The smells of various flowers had combined themselves into one smell. He began to see the cows of his dairy. He was familiar with the names of the cows. He used to look at life from a different angle of vision. The journey from his home to the valley gave him an experience as if he had thrown all restrictions and he enjoyed perfect freedom here.

At this time, no one was to be seen outside. People were sleeping in the afternoon. Angel entered the dairy and reached his room at the back of it. He could hear the snores alright. Plants and trees were also sleeping. As he entered the house, the clock struck three. It was the time of producing butter. He saw Tess in front of him. Seeing Tess, he placed the proposal of marriage before her. He wanted to take her consent. The proposal was placed in a manner that he was going to marry more out of economic pressure than emotional impulse. Tess did not accept the proposal. She said in clear words, "Dear Clare I do not want to be your wife". Tess explained to him that his father was a parson and that he would never agree to the marriage. Then she began to take out butter.

Clare related a sad story about his father, that he had a verbal fight with the young man of Trantridge, Alec

d'Urberville. He was a spoilt man. Hearing the story Tess remembered the old treatment meted out to her by him. Then she went with other women towards the meadows.

Chapter XXVIII

Inspite of refusal by Tess, Clare was not disappointed. He had a very good knowledge of women's nature. He knew that women often give a negative reply. Then they give their consent quite readily.

Clare was talking to Tess. Tess was expressing her helplessness. Both of them were in seclusion. Therefore Tess promised to him that she would give a definite reply by the next Sunday. In fact, Tess was going to give her consent. In her every breath, in every impulse of her blood, in every beat of her pulse, there was only one thing—and that was that she should marry Angel Clare. Love was giving its true counsel.

The evening was fast approaching. She was in the field which was full of flowers. Milking time was also arriving. The storks and herons were crying. In the mind of Tess there was excitement of feelings. She did not like to express herself publicly. Angel Clare had the idea of Tess's mind. Therefore he was absent that evening. At about 6-30, the sun was setting on the other side, red moon was rising. Tess came to her room. For the last two days he was looking at her. Other women Marian and others were suspicious of some coming event. Tess had decided that she would give her consent to marry Angel Clare.

Chapter XXIX

At Talbothays, women were cutting jokes and talking lightly. But there was a mark of sadness on Tess's face. The subject which was quite interesting for them made Tess really miserable. She stood up and went away by a narrow way. She was thinking that she must be followed by Angel Clare. She reached the river bank and stood there. Up the river some people were uprooting grass in the river. Lots of grass were being washed away in front of her and much of grass had collected in the river. Hence the cows could not cross it. She was thinking how people laughed at other's difficulties. Angel came after her. He again proposed to marry Tess,. Tess replied, "I do not want to marry you".

Repeated refusals by Tess discouraged Clare too much. He left the place quite disappointed. It was the fag end of September and Angel did not repeat the proposal of marriage.

Tess had clearly expressed his unwillingness. Even then she loved him. She had hidden love in her behaviour towards Clare. Angel Clare now began to mock her sometime. Tess said to him, "I can give you no reply on the question of marriage". Clare had decided not to reiterate this question again. Skimming had been finished. Autumn had set in. Days had begun to lessen. The women went out for a walk. Angel also followed them. There was morning paleness in the atmosphere. Tess and Angel were walking to each other about other women. In the meantime, a milkman came. They stopped talking, Tess knew that they were going soon to take decision regarding marriage.

In the evening, most of the dairymen went out to the fields for milking the cows. There was paucity of labour. The work of milking progressed leisurely. Each pailful was poured into tall cans that were kept in waggon. The dairyman Crick looked at his watch suddenly and said, "There is no time now. We have to send this milk to the station, who will drive the waggon to the station"? Clare accepted the responsibility. He requested Tess to go with him. The sun was not shining. Tess was scantily dressed. Hence she refused to go with him. But at last she was prevailed upon—She left her pail and stool and sat on the waggon which was to go to the station.

Chapter XXX

The waggon was full of big cans containing milk. Angel and Tess were both going towards the station. The way was through Egdon Heath. Being lonely they kept silence. It was drizzling, and the Sun was setting. Darkness was gradually descending on the earth. Both of them were talking while riding the waggon. There was a dim lamp at a distance. It was station. It was quite close to Talbothays diary. Reaching the station they stopped the waggon. A train entered the platform with perfect silence. Milk was loaded on the train. Angel and Tess returned at the night time. While returning they were thinking that milk would

go to London. People would drink it there. After sometime Angel repeated his proposal of marriage.

Tess said, "If I would tell you my past history, you would begin to hate me". Angel requested her to relate the story. Tess narrated her story in this way, "I was born in Marlott. I spent my childhood there. I left the school after the sixth standard. My teachers used to say that I was intelligent girl, and that I could be good teacher. But I could not continue my studies. This is my story".

Angel said, "No, please tell me your whole story". Tess said, "I am not Durbeyfield but I am d'Urberville. It is the same family which was quite popular in ancient England". Angel was quite happy to hear this. She was to say something more, but he had no courage. She was afraid. She had more self-preservation than frankness.

Hearing this, Angel said, "What harm is there in belonging to a big family. I like common families. But you must call yourself d'Urberville".

Tess was quite uneasy to hear this name. Angel asked, "Are you ready to marry me". Tess agreed to this proposal. This was the beginning of their love. But Tess began to weep bitterly. On this happy occasion, weeping was a bit out of place. Angel asked her the cause of weeping. She could say nothing. Both of them were coming to the dairy in the darkness of the night. The tendency of pleasure is immanent in the universe. Both of them could marry because of the spirit of happiness their lives.

Tess asked Angel, "I want to write a letter about the proposal of marriage". Angel expressed his agreement.

Chapter XXXI 31

Tess wrote a touching letter to her mother. She got the reply by the next post. The mother expressed her approval for and gladness about this marriage, she also warned Tess that she should under no circumstance reveal her miserable past events. If she could not keep these facts concealed, her life would be ruined.

There was no room of tension in the love of the two. Even then Tess had forgotten the past. She forgot old

incidents or memories. She began to know human nature only. When she became quite intimate with Angel. Angel was not an emotional man. He had bright intelligence. After the proposal of marriage, in England there is a practice that bride and bridegroom go out for honey-moon. Therefore Tess and Angel went on a journey. It was the month of October. The evenings in that month are very pleasant. They used to go through the fields by narrow paths and reached the bank of the river. The Sun was setting. Tess's and Angel's shadows were quite lengthened before them, as if two fingers were accusing something. Tess and Angel met sometimes working. Tess and Angel did not talk freely before them. Thus they talked love and wandered quite a lot.

After sometime, they went for walking on Sundays. It was usually dark. They could hear in perfect loneliness their own voice. Tess had deep love for Angel. She had forgotten her previous story. Her mistake was quite modern, but his memory was sharp. She walked in light. But the blackness of her past background used to thrust itself.

One evening Tess and Angel were sitting in their room, and all others were sitting outside. Tess was seized by repentance. She said, "I am not worthy of you". Angel replied, "You should have control on yourself. Indeed you love me that is enough. Our marriage was quite essential and necessary. Therefore, we shall marry soon". The other women came there and said, "Now Tess and Angel are going to marry. They were quite happy with this idea perhaps they were sad in their hearts". Therefore Tess said, "Angel should marry one of you. You are better than I" saying this Tess began to weep. All of them supported her, even then she was weeping. They put her on the bed. In the mind of Tess, there was only one distress that she did not clearly tell Angel the concealed event of her life. Inspite of the advice of her mother she thought, that this was disloyalty to Angel.

Chapter XXXII

The feeling of repentance was so deep that Tess was unable to decide the day of marriage. In the first week of November, the date of marriage could not be decided. Although Angel has made a request to this effect. Tess had the feeling that she should live in the condition of betrothal

and should never marry. The grassy fields were changing. In the afternoon, the weather was very pleasant. Time could delightfully be passed in meadows. In the dairy there was leisurely atmospher, so that people could go out for one or two hours. The weather was very pleasant. The gnats flew here and there. But they were gradually perishing.

In this natural setting, Angel requested Tess to decide the date of marriage. Angel kept this matter before Tess in the evening. Returning home, one night they reached the top of a hill. The atmosphere was quite calm. The rivers had sufficient water. The small brooks were full of water. Therefore short-cuts had disappeared. The travellers had to follow main paths. There was a town at the foot of the hill. They could hear the whisper of the residents of the town. Tess said, "These people are listening to some speech or talking among themselves or doing some thing else". Clare paid no attention to it. Tess said, "You have lived in the dairy for a short time. Therefore we should go some where esle".

Sometimes, Tess had the idea that she should refuse to marry and leave the dairy for ever. She did not want to go home. Angel said, "Do you want to go before the Christmas. It is better that you should go with me. But Tess replied, "I shall determine the day myself". Returning home, one evening, they fixed the date of marriage. In the imagination of Tess, there was the idea of marriage. She had no firm faith now.

Tess had learnt to respect the wishes and inclinations of Angel. He wrote another letter to his mother, which contained the information of the date of marriage. But he got no reply to this letter. Both of them should have been married. Both of them had pure love and no false pretensions. But Angel had no faith in his future. He felt that he had thoughtlessness in his life. He had no reliance on his fate. Because his family had strange prejudices. The marriage was almost settled. Tess was thinking which kind of suit she should put on the occasion of the marriage. She got a parcel then which cantained all the clothes for the marriage. Receiving them, Tess was very much pleased. She asked Angel where he got the dress from. She went upstairs and tried the gown. The silken dress was very beautiful. But

she remembered the song often sung by her mother which purported that the woman can never be a good wife who had done some thing wrong.

"That never would become that wife.
That had once done amiss".

singing this song, Tess was wearing the silk-dress. Since she came to the dairy, she had not tried to understand the meaning of this song.

Chapter XXXIII 33

After the date of the wedding had been fixed, Angel was feeling that he should go out for a day. Therefore he took Tess with him and set out on a journey. It was the incident before Christmas that they started towards a town. The market was full of customers. They stayed in an inn where they had previously put up. They met accidently Alec d'Urberville. Tess's mind was full of old memories.

Clare had come back from the market. He heard the insults of Tess. He could not check himself. He pushed Alec powerfully. Alec fell behind, and said, "Ciare, please excuse me". I thought she was another woman. Clare understood his mistake. He gave the other person five shillings for bandaging. Thus they parted company with each other.

Tess asked, "Can we postpone the wedding for one or two days".

Clare replied, "Do you think that he will prosecute me in the court". Tess had many ideas in her mind. But on the way she was quite serious. On reaching the dairy, Angel began to cry while they were sleeping. Tess went to him. Angel said, "I have seen a dream, in which I was killing the man whom I beat yesterday. This is why I was making noise". This event made Tess more careful. She wrote a letter of four pages add dropped it into the room of Angel. In this letter she had written all the previous story". When Angel met her in the morning, she saw no change in him. Tess thought that he must have read the letter. Thus the day of wedding was drawing near.

On the wedding day, in the morning of Christmas, they did not rise at the milking time. They had been kept

like guests during the last week at the dairy. Tess was given a separate room. When they came downstairs for breakfast, they found big change in the kitchen.

Tess's friends lived far away. None could attend the wedding of Tess. Nobody was invited from Marlott. Angel had informed his family about the wedding date. His brothers sent no reply. The parents wrote that he was marrying hurriedly. They did not want that Clare should marry a milkmaid. In their opinion Angel was independent to take decision in this matter. This dry behaviour gave Angel some grief.

Tess was in doubt before the wedding. She went into her room before breakfast, and saw the spot where she had dropped the letter. She saw the envelope under the carpet. It was clear that Angel had not read the letter. Slowly she took out the letter. She could not remove this mountain. She did not want to give this letter before marriage. Therefore she tore the letter into pieces.

Tess was pale and anxious. She knew that she had yet time to describe the events. Now everything was ready. Everyone had to dress himself. Tsss tried to show her offence or weaknesses to Angel. But Angel avoided the topic. There was not much time The church was at a distance. It was winter season. They had to reach the place quite early. A carriage was sent for which was very old. Angel, Tess, Crick and his wife went to the church in that carriage. Angel wanted that one of his brothers should have been present at the wedding. Because they did not like marriage with a common girl, they did not come This was a civil marriage. Therefore there were only ten or twelve people in the church. In the dismal atmosphere when Tess took the oath of loyalth, nobody cared for trifles. When they knelt down for prayer, her shoulder rested on the arm of Angel. This showed that they would have mutual faith. Angel knew that Tess loved him. But he had not idea of her devotion, honesty, tolerance and faith. When they came out the bell rang thrice. This was the symbol of wedding. They came to the dairy by the same carriage. They began to talk about the horse-carriage.

It was very old carriage of the d'Urberville. The next day they had to Wellbridge. Both of them were ready to go.

The carriage waited on the door. The other women gathered at the door to bid them farewell. Clare wished them good-bye. The same moment the cock of the dairy set on the compound wall. As they got into the carriage, the cock crew. The cock had never crew before. Their shrill note entered their ears as if a big sound echoed in a valley. Clare said, "Why has the crow given such a thrilling notes to-day ?" Tess regarded it a mere trifle and evaded the topic. Both of them went to Well-bridge.

Chapter XXXIV 34

They went many miles on the road from Talbothays. Reaching Well-bridge, they took a turn to the left. They were to stay in a house nearby. Every one knew well the outer construction of the house. Because it was situated in the valley of Froom. Once it was the property of d'Urber-villes. But some portion having been dilapidated, there was a farm-house. They got the full joy of living in a complete house. But Angel had the feeling that the house was not liked by his wife. She did not like the woman who was to look after them. In that house there were two big portraits of two women. These pictures were of women of few centuries back, whose rofile nobody could ever forget. On enquiry, they found that these pictures were of the d'Urber-ville family. These pictures bore some resemblanee with Tess. In the same house they went to an ancient room for tea. This was the first times they ate together.

After dinner they were awaiting for their effects. The house was quite big They heard the knocking sound Going there they saw, that a man had come with a parcel from their father. On opening the parcel they found that it contained valuable ornaments. Angel got them in inheritance. He also received a letter with the parcel, the contents of which were that someone had left behind all the jewellery at the time of her death, and that it was desired by the donor that the same may be given to Clare's wife.

All these ornaments were seen by Tess. She was surprised that all these ornaments could belong to her. Therefore she asked Angel, "Do these ornaments belong to me ?" Angel replied, "Yes, all these ornaments belong to you".

Tess said to Angel, that those ornaments could be sold. But Angel did not agree.

After this, the messenger who had brought the parcel began to relate the story of the dairy. After the wedding, all women, Izz Huett, Marian and Retty had become quite sad. In sheer dejection they drank wine to their fill, and went out. Angel was quite surprised to hear all this. He saw a change in Angel which showed growing sympathy in him.

All these girls were simple and innocent. Disappointment had given them trouble. After this they sat silent in the room. On the face of Tess there was gladness. Jewelled ornaments were brightening the flame of life. Suddenly she began to relate the past events of her life. She dared to tell the whole story of Alec. Clare also related his past anecdotes. In the end Tess begged his pardon. In the quiet atmosphere, when the story of Alec's wickedness was told, there was a big change in the atmosphere.

Chapter XXXV

The story ended, Tess had her say. From the beginning to the end she was telling the story of her moral degradation. She had no feeling of repentance. She did not shed a single tear. Outer things were changing. The fire burning in front of him seemed to be quite ghostly. Although there was no change in external objects, yet every thing seemed so different. Clare was stirring fire, as though he had no intelligence. His face was pale. He was staggering. His power of thinking was almost over. He said to Tess, "I think this story is wrong". Tess replied, "No It is quite true". Then Angel said, "Why did not you tell me before ? Perhaps you had tried to relate the story, but I checked you". These were superficial words. The inner feelings of Angel were totally paralysed. He sat there in a pitiable condition.

Tess was begging for pardon. Clare maintained that this was not a question of pardon. Tess was really shouting and Angel was laughing satirically. Being disappointed in his attempt to secure pardon, Tess thought that he was wicked and treacherous. On his face was big fear. In the atmosphere of fear and anxiety, she was going to stagger and fall. Angel supported her, and seated her safely. Angel

got peace and said, "I shall continue to be your husband. I shall do whatever you ask me to do, I shall do. But if you leave this place, I shall not go with you. If you do not speak, I shall never ask you the reason thereof''.

Tess said, "If I order you''.

Angel replied, "I shall carry out your order like a slave, whatever I may have to do''.

But these words were surcharged with the spirit of revolt. They were satirical. After this he arose from the room, and went out. The glasses of wine they were to drink were left on the table, when in the morning under the passion of love, they had taken tea in the same cup. Tess regained the sense of understanding and found that Angel had walked out of the room. She threw overcoat over her shoulders and followed Angel. Rain had stopped. The night was very cool.

Clare was going forward aimlessly. The figure of Tess with him seemed black, bad and undesirable. Her ornaments were a source of great irony. Hearing the footsteps. Angel turned behind, and saw Tess pursuing him. It made no change in him. He crossed the bridge resting on fine pillars. Tess gradually overtook him. Clare had become cruel with the blows of fate. The atmosphere was mocking Tess. Tess was listening to the song, the meaning of which was when the husband sees the face, the lover will begin to hate you. Your downfall will make your body lustreless. Your life will be like a dead leaf. Your curtain will be the curtain of grief. Your crown will be a crown of misery''. Tess was listening to this song. She spoke not a word to Angel. She knew that Angel was angry with her. He said, "You are not disloyal. But you are not the Tess. I do not want to insult you''. Tess was begging his pardon. She said, "I was a small girl''. Clare said, "You were more sinned against than sinning. But I cannot forgive you''. When Tess asked, "Do you love me ?'' He made no reply. Then they talked about other women. In the quiet surroundings they pressed forward. In Wellbridge, it was rumoured that a man who had gone to bring medicine from a doctor had seen lovers, who were walking quite slowly. On his return he met them again.

And they were in the same condition. On account of illness in his family he did not worry about the lovers. In the meantime, Tess had said to Angel, "I do not want to see you miserable throughout life. This river is quite close and I want to end my life. I have no fear". He replied, "I do not want to add murder to my follies. I do not want to hear anything, I want to go back". They came by a roundabout road, on which was situated a mill. It was working. The church in ruin was also there. They were quite close to the house. On entering the house, everything was as they had left. Tess did not remain downstairs, but she went to her room on the first floor. There she sat on her bed, and looked all around. She began to undress herself.

She had no fear of anything. When sorrow becomes speculative, sleep gets its opportunity. Tess fell asleep in few moments. Angel also slept on the sofa. The snoring of Tess could be heard on her door, which showed that she was enjoying very sound sleep.

Tess had placed her worry on the shoulders of others. She was now quite peaceful. He arose and went to the door of Tess's bed-room. Above the door was a big portrait. This was the portrait of a d'Urberville woman. In the portrait, the face of the woman had lines of wickedness ; as if she would take revenge. Tess and the portrait had great similarity. Standing there for a few minutes, he entered the room. He was quite silent then. His small face bore the lines of self-control. There were signs of anxiety after hearing the story of Tess. It was the face of man who was no longer passion's slave. Seeing the beautiful and pure face he said, "Her heart is not reflected on his face". Then he went to his room and slept. The night had destroyed his pleasures.

Chapter XXXVI

Clare arose in the light of the dawn. The morning was ashy and thievish, as though it had committed some crime. Everything in the room lay as it had lain. He heard knocking on the door. Clare thought that she was his neighbour who had the responsibility to look after them. He had deemed it proper not to take any work from her. He took the milkcan from her, and saw her off. Then Clare arose

and went behind the house and lit a fire. There were plenty of eggs, butter and bread. Clare soon prepared breakfast. The life at the dairy came to his help. In a short time, the breakfast was ready. The smoke rose above the chimney as if a lotus headed column came out of it.

Angel looked around, and shouted, "Breakfast is ready".

Tess had come to the room. She was arranging the breakfast things. She was well dressed. Clare's voice had created new hope in her, but when she looked at Clare, she again relapsed into hopelessness. They were the ashes of the former fires. Tess was pale with sorrow. Nature has clothed Tess with beauty, that Angel was charmed by her. He said, "This story is wrong".

Tess replied, "No it is true you can divorce me".

Angel said, "You do not know the law. It is not punishable under law". Then Tess said, "I can commit suicide, then you can get rid of me". Angel asked Tess to promise to him that she would never do this. After this they sat on the same side of the table and began to eat together. After the breakfast Angel rose, and went to the mill where he had to get training. He had told Tess that he would come for lunch. Tess saw Angel going, through the window. He crossed the bridge and disappeared. She collected all the things from the table. The maid-servant came there shortly. First Tess did not like her, but then she got relief. Then she tried to see Angel through the window. As he entered, lunch was ready. Both of them ate together. Angel talked about the mill".

But he had hatred for Tess. It was true that in the depth of his heart he had deep sympathy for Tess. Thus days, mornings and nights passed. Angel was going to his mill. But he was full of sorrow. He was exhausted out of thinking. He was heard saying, "What should be, what should be done ?" Tess heard him saying this and she gathered courage to say, "I know, you cannot live with me".

Angel replied, "Yes, it is right I cannot live with you. I am not your natural husband".

Tess's tears were lowering. She was in a great trouble. She had made the last request. Now she had no other argument. Therefore they decided that they should separate. Tess said, "I want to go home". This was the way, they could both get peace. Angel said, "I shall not live here, I shall go elsewhere. I shall write you letters from there".

Tess looked at Angel. He was quite pale. In the depth of his sweet temper, thoughts, and emotions were arising. The habits, tendencies and propensities were like dead leaves. They packed up their belongings. The next day they had to go to their different destinations. They thought that separate living would be both beneficial and harmful to them. When two people are once parted, they have different surroundings, there are new accidents and we forget the past.

Chapter XXXVII

Midnight came. But there was nothing to announce it in the valley of Froom. After one o'clock there was some creaking sound in the house of Tess and Angel. Tess heard it and awoke. She saw the door of her room open. Angel was entering her room in the moon-light very carefully. He had put on shirt and trousers. But his eyes were fixed on nothingness. When he reached the middle of the room, he said plaintively, "Dead, dead, dead".

Clare used to walk while sleeping. He had done the same a day before the wedding. He was fighting his rival in dream. Tess understood that he was in the same condition. But due to his deep faith she had no fear of him. Clare came close to her and cried, "Dead, dead, dead".

He took Tess in her arms, and wrapped her in a shroud and took her out of the room. This was a very dangerous act. But Tess did not care for her life. She was thinking that he might throw her downstairs.

But he slowly descended down the stairs and reached the ground. With one hand, he stopped the door and took Tess ahead. In the field he kept her on his shoulders, and went towards the river.

Tess could not understand the meaning of this. She left her life and body to Clare. She preferred to die than separate

the next day. Tess could think that he was repeating the same act of lifting up women as he had done a few days back. With Tess on his shoulders, Angel stood on the bank of the river. The river flowed like a serpent. Its waters were deep. Across the river there was a little plank-bridge. There were no railings on it. During the day people passed on it quite carefully. Did he want to drown her here ? Tess preferred drowning to separation. The river was flowing quite fast. The moon was playing on the waves. The foam was also flowing quite fast. If they dropped into the river in this condition, they would have attained eternal peace. But Tess did not shake her body at all. Angel reached the other side quite safe. There were ruins of a church. He kept Tess in a pit. He kissed her as though he was bidding her farewell. Then he fell quite exhausted and slept there in deep slumber.

Tess sat and saw that it was very cold. It was possible that he could have died by the morning. But Tess had no courage to awake him. Tess came out of his grave and she awoke him. Then she thought that something should be whispered into his ear. When she said, "Let us go". He began to dream that he was carrying the soul of his wife to heaven. She carried Angel across the stone bridge to home. Tess was bare-footed, therefore her feet were cold like ice. But Angel had woollen stockings. She let him sleep on the sofa. He was so tired that he slept for a long time. In the morning when he awoke he had faint memory of the last night's dream. But the pressing realities of life suppressed it.

In the pale atmosphere of the morning, she again decided to separate from Clare. At this time of breakfast they were packing up. Angel was so tired, that Tess wanted to reveal the secret. But thinking that he would be insulted, she kept quiet. It was just like telling a drunkard the story of his intoxication. Secondly the narration of the story might affect the act of separation. He had requisitioned a carriage from a nearby town. Tess thought that it was the end of their companionship. The luggage was kept on the roof and both of them started. The owner of the mill and the maid servant were very much surprised.

Their road ran near the dairy where they lived some days back. Angel had some work with the owner of the mill. Tess thought that she must see Mrs. Crick. They left the carriage and reached the dairy. They began to remember the days of their marriage. Atmosphere was quite pleasant and charming. They did not meet the women who lived there previously. But Mrs. Crick came out with other women. She was tolerating patiently the satire and laughter. Tess went to the cows and took leave. Mrs. Crick said, "Now you are the wife of a rich man".

They boarded the carriage and proceeded farther. They reached a crossing, when Angel said to Tess, "If you want to go to your mother, you can go". Then again Angel said to her, "I shall try to change my habit and write a letter to you". If possible, I shall come to you. But before I come you should not try to approach me".

But this order was fatal to Tess. She thought that Angel was deceiving her. She asked, "May I write to you" ?

Clare said, "Yes, you can if you are ill". This was the conversation between them. Tess was really in agony. They talked on other matters. He took out a bag of money and gave it to Tess, and said, "Please deposit this in the bank". She accepted it. Then they came to the carriage. The driver was paid. Angel took up his umbrella and the bag. Then they parted. The carriage was going up the hill. Angel saw it he was repeating the lines of a poet in his sorrow.

"God is *not* in his heaven : all's *wrong* with the world !"

When the carriage of Tess crossed the hill, Angel went his own way.

Chapter XXXVIII

In the valley of Blackmoore the carrige of Tess was running fast. Tess's first idea was how she would face her parents. She got down at a place where the path lay to the village. The watchman posted there knew Tess. She asked him about the village. She gathered that Marlott was Marlott. There was no special change there, except that a few people were dead and that the daughter Durbeyfield had been married.

Hearing about her marriage Tess was full of sorrow. She hesitated to go to her house with the carriage. She deposited her effects with the watchman and walked on foot. Every moment she thought what her parents would say. They might be thinking that Tess must have gone on honeymoon after her marriage. Therefore Tess reached her home by the back lane. On the way she met few friends. They asked where her husband was. She evaded the topic by some pretence. As she reached home, she met her mother first who asked, "Where is your husband" ?

Tess replied, "He has gone somewhere". The mother was doubtful. She said, "On Tuesday you were married, and on Saturday, your husband has gone away. How is it ?" Tess replied, "I could not hide my past events". She began to weep bitterly, and fell into chair after exhaustion. The mother comforted her and she stopped weeping. Tess's father took the incident very lightly. Tess went upstairs and saw her bed. There was no accommodation for her. In the meantime her father came there. His horse had been dead. Now he carried his articles on his back to the market. Tess related the whole story of her marriage. But he did not care a fig under the intoxication of the night, the wife and the husband began to discuss the greatness of their family and the unfortunate marriage of Tess. Tess heard this argument. She began to develop hatred for the family. She began to think that she could no longer live there. After some time she got a letter from Clare which informed her that he had gone to the North of England in search of a farm. Tess was trying to see that she should not remain in separation for a long time, and her parents should not know it. After showing the letter to her parents, she wanted to go to her husband. She gave twenty five pounds to her mother out of fifty pounds given to her by Clare. With pride in her mind, she took leave of the family. The mother thought that they could resolve their differences.

Chapter XXXIX 39

After three months of the wedding, Clare was going towards his father's church. It was evening time. First of all he saw the steeple of the church. He met no-body on the way. He was going like a ghost. This week the work had

been quite disturbed. He had many differences in doing farming work. He had many doubts. He thought that his life was futile. He thought that his life had become meaningless. Its cause was Tess. He hated the girl of an anicent family. He had divorced for the sake of his principles. Thus his worries had increased. He ate without taste, drank without interest. He could now know what place Tess had in his life. One day he saw an advertisement in a neighbouring town, which contained information about farming in Brazil. He could get land there on lesser rates. The new idea of Brazil occupied his mind. Tess could come to her house. He decided to go to Brazil.

With the idea in his mind, he came to the city of his parents-Emminster, and he told his parents the cause of his coming without the wife. As soon as he entered home, the new moon cast the pale rays on his face. He had wrinkles of dejection on his face. Clare had not given the information of his coming. Hence his arrival caused great excitement. His parents were in the drawing room. No brother was at home. As he entered his mother asked, "Where is your wife" ? He replied that she had gone to her mother's house. "I have to go to Brazil, therefore I have come," he said. The mother answered, "There are many Roman Catholics in Brazil". The parents had the question of his marriage in their minds. They said, "We had sent you many presents at the time of your marriage. Your brothers were angry with this marriage. "We permitted you to marry. We wanted to see your wife".

He said, "She has gone to her mother's house. I have to leave her as I had to go to Brazil. Then the dinner was prepared. Clare told them his future plans. His mother was hopeless. Clare was full of the feeling of affection. The mother asked Clare about her beauty and Clare told every thing about Tess. The father started describing the qualities of a virtuous woman.

"Who is a virtuous woman ? Her price is above rubies. She rises early and prepares food for the family. She girds up her loins and keeps her arms strong. She arranges her things. Her candle never goeth out by night. She looks after the family very well, and never eats the bread of

idleness. Her children rise and salute her. Her husband praises her. There are many girls of this nature, but you are the best of all''.

When the prayer was over, the mother said, Your wife must be of this type. She is a working class girl''.

Clare could not tolerate this ironic statement, his eyes were full of tears. He wished his parents who knew nothing about the world. His mother went with him and knocked at the door. She asked whether he was ill.

Clare replied that he was unwell. Then the mother said, "If your wife is pure she will live with you and learn every thing''.

These words pricked the sad heart of Clare like an arrow. He thought that he had spoilt his life. He saw the flame of the lamp. It seemed to him that the lamp was saying, "I shine on the face of good and sincere persons not on the face of failures and treacherous''.

Inspite of his education and progressive outlook, Clare was the victim of prejudices and traditions. He had no idea that his wife was quite beautiful. Because tèndencies determine greatness but not failures. He had made wrong decision about Tess. He was looking at virtues and dismissing her failings.

Chapter XL 40

At the breakfast, the topic of discussion was Brazil. The members of the whole family were hopeful about the plan of Angel. In Brazil there were possibilities of farming, although a large number of labourers was coming back. After the breakfast, Clare went to the town. On his return, he met Mercy Chant. She was carrying a large number of Bibles. Her character was quite strange. The incidents which create sadness and jealousy, gave Chant great happiness. She had given up human approach and accepted mystical ideas. She knew that he was going out of England, and liked his, Brazil scheme very much.

After this they begun to talk on Christianity. Angel spoke sacrilegious thoughts into her ear. Chant was very much surprised. Clare said, I am a bit mad''.

Clare went to the Church. He deposited thirty pounds in the bank, with the instruction that this amount be sent to Tess. He did not want to give the address of his parents to Tess.

Before leaving England, they had to go to Well-bridge, where he had spent three days after the wedding. He had to return the keys and pay the rent. On entering the room, old memories were revived. He began to remember his living with her. He met Izz Huett there. He said, "I have come to see you".

Clare replied that they were not living there, and asked which way she was going. Izz was going to Talbothays. Therefore she was ready to go with Clare in this carriage. On tha way, Clare told her that he was going to Brazil from England. Then he enquired of other women. A little farther, Huett said that it was the place of her parting from Clare.

Angel slowed the horse and said to Izz, "I don't want to live with Tess. Do you want to go with me. Huett was ready to accompany him". They were going forward in the carriage. Clare was silent. He was listening to the words, "Tess was sacrificing her life to you, but I cannot do so". He turned his carriage and said to her, "Now I do not want to take you with me". Huett said, "I do not care". Then Clare talked about Marian.

Parting from Huett, Clare was going to his destination. He passed through the regions where Tess had lived. He was thinking about Tess. From this place he went to London in the train. After five days he left for Brazil. On the port, his brother bade him farewell.

Chapter XLI

After the separation of Tess and Clare, it was the month of October. Tess was quite changed. She did not carry with her boxes and personal effects like a newly married bride. She used to go with a basket and a bundle of other articles. For some months after the marriage, she had prosperous days. But, later her pocket become empty.

After leaving the village, she took up some work. She was employed at a place known as Port-Bredy. Mentally

she remained in great stagnation. Her vision of love was being destroyed. The season of milk was about to end. She wanted to find out work somewhere else. It was harvesting time. She could get lot of work.

Twenty five pounds given by Clare had been saved by her very carefully. It was her invaluable possession. They were golden sovereigns for her. And one by one they left her hands. She used to send her address from time to time. But she never described her condition. When all the money had been spent ; she got a letter from her mother, in which the need for money had been shown. Her father's roof was broken. He had to reroof the house. He had not paid yet the money for previous roofing. Tess had to receive thirty pounds from the banker of Clare. As soon as she received the amount, she sent twenty pounds for her parents. She had been instructed that in case of want of money, she should write to the father of Clare.

But Tess had great deal of pride. She could not beg for money. She thought that Angel's parents must hate her. Therefore she did not write to the parents of Angel.

She remembered her ornaments. Tess did not know where Clare had deposited them. Meanwhile, her husband's days had been full of trial. He had fallen ill in Brazil. The weather of that place was not suitable to him. Tess had nothing with her. She had no hope of getting any job. The dairy where she had worked in the winter, had no work. She could get employment at Talbothays. But she did not want to go there for certain reasons. Therefore she went towards a farm situated in the middle of that region. Marian's letter was with her. Marian had heard that Tess had separated from her husband.

She had no hope of getting mercy from her husband. Another difficulty for her was that wherever she went, the youngmen used to tease her on account of her beauty. She thought that she must work near the house of Angel's father. Therefore she walked towards Chalk-Newton, where she wanted to stay for the nights. She reached the top of a hill. The Sun was about to set. It was rather dark. She heard the sound of footsteps behind her. Turning back, she saw that he was a companion of Alec d'Urberville. He was

the same person whom Angel had beaten. Tess had no limit to her exasperation. She ran forward. She stopped at the gate of a farm, and entered it very hurriedly. She did not stop till she was quite inside the farm. Tess gathered there dry dead leaves ; and slept thereon. Her sleep was fitful. She heard strange noises there. She thought that the dry leaves were making noise. "Is there any person equally miserable like me." Tess asked herself. She regarded the world an illusion. Tess was very sad. Again she heard the sound of something falling on the ground from the trees. But she was not afraid. Because she was quite restless. In the sky there was a streak of light. In the morning light she saw the trees. Below were many dead birds. The last evening a shooting party was out hunting birds. Many birds were shot dead. Some were injured and took shelter in this grove. At night the injured birds were falling dead one by one. Some birds were in their last throes. Tess had deep sympathy for the miserable and tortured beings.

Therefore to set them free from the torture, she killed them. While killing them, tears were rolling down her cheeks. She was saying, "Dear birdies, my life is as miserable as yours".

Chapter XLII

The daylight had spread far and wide. Tess came out on the road from the farm. But there was no need for caution. There was not a soul to be seen. Tess went onward. She was drawing similarly between the suffering of the birds and her own misfortune.

She reached Chalk Newton Village. She took her breakfast there. The youngmen began to tease her on account of her beauty. She tied a handkerchief and shaved her eye brows. Now she was ugly. She was pitying her ugliness. She was going onwards. She was an integral part of nature. She was wearing torn clothes. The next day the weather was miserable. But she went onward slowly. She was in search of some employment. The next day she reached a hill. Here the wind was cold and dry. Then she reached the farm where Marian used to work. Marian asked Tess her welfare. Her behaviour was completely satisfactory. Marian introduced Tess to the owner of the farm. Tess got soon a job

for the winter. She signed the agreement. After getting employment, she searched for a house to live in. She rented the same house where she had come first for the same amount of money. The same night she wrote a letter to her parents, wherein she wrote her new address. She also requested that if he received any letter for her, it might be directed to her new address.

Chapter XLIII

Flint comb-Ash farm was the place of starvation. Only Marian seemed to be quite fit there. Everything else was quite dull there. Tess worked there with patience and blending of moral courage with physical timidity. The farm where she worked had an area of one hundred acres. She worked there with another harvester. Nobody came to them and they worked like a machine.

She worked there hour after hour, quite unconscious of justice or injustice. It was possible to exist in the condition of a dream. In the afternoon the rain came. Marian and Tess worked with deepest interest. The weather changed quite swiftly on the farm. This was the weather of snow-fall. Snow was falling, but they had to work in the inclement weather. Marian and Tess talked to each other about life. They had Izz with them. Two village women also worked with them. All of the five women worked very hard. Thus in the company of these women, Tess spent her days.

In the evening, light was becoming faint and dim. It was difficult to work in darkness. Tess reached her room and wrote a letter swiftly. Being in doubt, she should not complete it. Then she put on the marriage ring in her finger. How could she finish the letter when she knew that Clare did not care for her.

Chapter XLIV

Tess was bored with the life on the farm. She decided to go to the parents of Clare. Therefore she determined to leave the farm.

One morning, she awoke early. Marian and Izz came there. They insisted on Tess to put on her best dress, so that her parents might be happy to see their beautiful

daughter-in-law. But Tess had learnt that Clare liked simplicity. Hence she was doubtful about the advice of her friends. One year had passed away. She had no beautiful dress to put on. Even then she wore woollen gown and the black velvet jacket. Her friends said, "You look very beautiful now your husband should have seen you in your best dress."

Tess started towards Emminster. It was morning time. Everyone hoped that her journey would be pleasant. She wanted to conquer the heart of her mother-in-law, and win her favour.

In time, she reached the vale of Blackmoore. It was still foggy. She was going on her path onwards. She stopped in the middle of the path. There she took breakfast.

Now half the journey was through a better region. She had to go, through Benvill Lane. As the mileage lessened, her courage was failing. Sometimes she was afraid of losing the way. But she reached Emminster. She saw a church in front of her. Then she put off the thick boots and wore fine ones.

She relied on some accident which would help her. But there was no helpful event.

She entered the precincts of the church and rang the bell. She got no reply. She ranged the bell again, but nobody came out. She was disappointed and was about to return. Returning, she saw that the house was quite empty. Clare and the members of his family had gone for the morning prayers to the church. He thought that he should wait for them till their return. She was walking on the road, and went onwards. She saw two persons coming from behind. She wanted that the two persons might not see her. Therefore she walked faster. But they were walking faster than Tess. When they were quite closer, she began to hear their conversation. They were similar to her husband. Really they were the brothers of her husband. Before this Tess had faced ill omens. One piece of paper drenched in blood was being blown by wind in front of the house of Clare.

Tess's confidence was quite broken after she had met his brothers. She decided to go back to the farm without

meeting Clare's parents. Hence she started to the farm. She was very sad. Going onwards about noon she reached a barn. There she heard the voice of a preacher. He was preaching his religious principles. Those ideas were regarding the teachings of St. Paul.

She stopped to hear that sweet and effective voice. The preacher was describing his personal experiences. He was saying that he had committed many sins in life, but since he accepted the teachings of St. Paul, he felt vast change in his life.

Tess felt that she was familiar with this voice. The preacher was her seducer Alec d'Urberville. It was three in the afternoon, Alec was speaking from the big heap of bags. The Sun was shining on his face. Tess recognised him.

Chapter XLV

Tess had not heard anything about Alec. She had met him in her critical moments. She felt some fear in her heart. There was no reform in her life, but a great change. The former curves of sensuousness were now changed to lines of devotional passion. The lip-shapes which had meant seductiveness, now expressed politeness. The glow on the cheek which expressed riotousness now stood for pious rhetoric. Animalism was replaced by fanaticism. The glow of his eyes now changed into the glow of knowledge. His voice had been changed into religious virtues. The greater the sinner, the greater the saint.

For some moments, Tess looked at Alec. Then she left the place all of a sudden. As she started, Alec saw Tess. In a minute all his religious powers were destroyed. He could not speak a word. But Tess's energies returned with the atrophy of Alec's powers. She walked as fast as she could.

The irony of life is great. The wicked become pious and the pure become spoilt.

Tess went onwards. She heard some sound from behind. Her heart was full of pain. She could see Alec. He said to Tess, "Do you know why I have been pursuing you" ?

Tess replied, "I would have been better, had you not followed me". Alec replied that he had become quite a machine at the time of her arrival. He said, "You must be

thinking that I am a bougs man. I think you need salvation most''.

Tess replied, "Please save yourself first''. Alec said, "I am not the doer. God is alone the doer. You cannot despise me as I have despised myself. You might have heard the name of Clare. There is none more religious than he. He had saved many sinners in this country''. Tess replied, "I have heard about him''. Alec said, "He came to Trantridge two or three years back. He propagated his beliefs here, but I insulted him. Even then he persuaded me to follow the right path. His words were full of magic. The words fixed themselves in my mind. Since then I have taken a vow that I shall always do the right thing''.

Tess thought that it was sheer hypocricy. She said, "I do not believe in this conversion. I am angry with you, because you have spoilt my life''.

Saying this Tess resumed her journey towards the farm. She had rebuked Alec. She came to the farm. Alec was undergoing the revival of strong passion for Tess. He wanted to marry Tess.

Chapter XLVI

Much time had passed, since her fruitless journey. The dry wind of winter was blowing. The harvester was in operation in the farm. One man was working the machine. Tess was also working there. She saw at a distance some black spot. As it approached Tess, that object increased. He was Alec. He had come to see Tess. Tess had no excitement to see him. He started talking to Tess. He begged for mercy for his wicked deed, and said, "There is only one way Tess should marry me''. He made great supplication for marriage. But Tess was not at all ready for this. She said clearly that she did not love Alec, she loved another person. She said that she had married another man. Then Alec said to Tess that she was a deserted woman. When this love affair was going on in between Tess and Alec, the owner of the dairy came from behind. He rebuked both Alec and Tess. Alec was quite angry, but he restrained himself. Tess went out for work.

Tess was busy with her routine work. The fair of Candlemass was held in the vicinity. All the people were

preparing to leave for the fair. Tess was also desirous of going there. In the meanwhile she heard knocking at the door. She awoke and understood that he was Alec. She opened the door. Alec came in and said, "Tess, I am unable to check myself. My religious life is being spoilt''. His face which had become religious again showed the lines of cupidity. Hearing that Tess had married another person, he went back much disappointed. Tess's words had deep effect on him.

Chapter XLVII 47

At Flintcomb-Ash farm, winnowing was going on. It was the month of March. The morning time symbolised nothing. In the East the horizon was not to be seen. There was a big heap of bushels. Izz Huett and Tess came to the farm. There was a big machine standing near. The engine had a big chimney. The driver stood near the Engine. He was lean and thin, a black fellow, as though he belonged to the dreamland. Nearby there was a heap of coal. This driver was a misfit in the world of corn and agriculture. It appeared as though he came from Toffet. Seeing him, the workers on the farm were greatly surprised.

There was correspondence between his physical appearance and emotional life. He was in the world of agriculture, but he was not a part of it. He was the servant of smoke and fire. The people on the farm were the worshippers of plants, trees, the Sun and the weather. He used to go from one farm to another farm. He did not talk to people. He gave more attention to his machine, as though he was travelling on the earth as an agent of the ruler of Hades. His relationship with agriculture was only with his engine. When the farm-servants were opening the bushels, he stood near his machine. He had no connection with manual labour. The wind was blowing warm blackness was present all around. Shortly he was to drive his machine quite fast. He was engineer.

The Sun rose and the work on the farm began. Tess stood near the machine, because she alone could work ceaselessly and swiftly. The machine was working with great speed. Tess had no time either to talk or to rest. Therefore the work was not in accordance with the choice of Tess.

In the meanwhile a man with a tweed suit came there. The other women who were working there, could understand that he was the lover of Tess. Alec d'Urberville, began to discuss with him. His tone had power and cupidity. But he showed violence. Alec showed more disobedience than Tess. Getting hold of her shoulders said Alec, "I have been your master once. I want to be your master again. I am just going, but I shall come to you after some time. Tess was again busy with the work. The people working under him began to work after eating".

The machine again started working. Tess stood near the machine and threw corn in it.

Chapter XLVIII 48

The farm owner had informed the labourers that the whole crop has to be finished by the evening. Because the next day, the machine was to go elsewhere. Therefore at night there was ceaseless and speedier work.

Tess worked upto 3 o' clock. The machine was producing sound. Tess was surprised to see Alec at this time. He was gesticulating as if he was kissing. Tess saw him but she resumed her work. This was evening time. The heap of the bushels was decreasing. But the Bushels were numerous. The machine was finishing thousands of bushels. The sky and the Sun seemed to be angry. Near the machine, both the persons were very much tired. Tess's face was full of dust. She was standing on the machine, so that her body was quivering. Her arms were working without her knowledge. She was in a conscious state of mind. She did not know where Izz Huett stood. All the labourers were very much tired. The heap of bushels was like the ladder of Jacob. Tess knew that Alec was present there. He was looking at her. Some people gathered there for playing. Still there was one hour's work more, as the evening light was disappearing, the white moon was shining in the eastern horizon.

Marian was a little troubled. Tess had done nothing. But other women had taken ordinary drink.

The heap of the bushels was so low that they could talk quite audibly. Tess was very much surprised to hear that

she could go to his friend if she liked. But she refused and continued to work.

When the heap had decreased, the worms and reptiles under it began to run here and there. Tess fed the machine with the last bushel and she came down.

As she stepped down, she met Alec. She was so tired that she could not speak. Therefore she dismissed him with little conversation. Alec replied, "I do not want to displease you. Your whole body is trembling. I have told the owner of the farm that he cannot use women on the machine. I shall go with you to the house". Tess permitted him to go with her. Alec said, "I cannot regularise my past behaviour. My religious fervour is over. I want to make you my companion. I have got much property. I can save you from poverty".

The moon was shedding its rays on the face of Tess. He reached her room with Alec. He said, "Please do not describe my brothers and sisters. This breaks my heart". But I do not want to accept any thing from you either for me or for them.

Alec did not go with her. After the lunch, she wrote a letter to her husband in which she described all her feelings. She thought that she loved Angel even now. Therefore Angel should have come to her. She wrote whatever she could in this passion.

Chapter XLIX

Tess had written a letter to Clare. According to the order of Angel these letters were sent to him through his father.

Clare and Mrs. Clare were talking to each other. Clare said that his son would come back from Barzil.

Mrs. Clare was saying that two sons were quite happy, but the third son being a farmer lost all happiness in life. He married a girl of an agriculture family which did not prove happy. For this marriage they held themselves responsible.

At this very time, Clare was going with one of his friends on a journey. He was not happy in Brazil. One day

he was seriously ill, therefore he gave up the idea of agriculture. The movement which was raging itself in England was quite wrong. Hundreds of farmers were spending their lives there quite miserably.

Mentally, Clare was quite old. He began to give great importance to motives in life. He had no belief in morality. He used to ask who the moral man was. The beauty of character had no connection with it. This is connected with tendencies, propensities, and good-will.

Therefore according to this new principle, Tess did not seem to him vicious. He remembered her often and thought that he had committed mistake in divorcing Tess.

Clare was travelling with an English friend on a mule. Both of them had been depressed mentally. Both of them talked about their homes. Hence both of them had self-confidence. His friend had travelled in many countries, therefore his mind was quite broad. He thought that narrow prejudices and view points were wrong. His definite view was that Angel's behaviour towards Tess was inhuman.

The next day both of them got drenched in the rain. Angel's friend suffered from fever and he died at the end of the week. Clare performed his burial and he proceeded onwards. After the death of his friend, his words were ringing in his ears. His narrow ideas gave him much sorrow. Sorrow took deep root in his heart. Tess loved him extremely. He began to remember the days of his marriage with her. He began to imagine the organs of her body. Thus from a critic of Tess, he became an admirer.

He used to say quite insulting words regarding her. Now he understood the worth of Tess. He became quite tolerant towards d'Urberville. Love had conquered him again.

Tess was spending quite miserable life. She used to sing old ballads of England. She had no consciousness of night, day, cold or heat. One day when she was in her room, she saw a tall girl in her room and said to her surprisingly. "Lizalu".

Lizalu had come to her. She informed Tess that her mother was quite ill in the village. Her father too was not

well. Tess was in a serious trouble. She prepared some thing for Lizalu and decided to go to her village the same night. She told Marian and Izz Huett that they should request the owner of the farm about her sudden departure. She kept some necessary articles in the basket and started towards the village with Lizalu.

Chapter L

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At night at ten under the light of the stars, she started for the village. In lonely places the night is not terrible. Tess was going quite fearlessly through by-lanes. After walking for miles, she reached Bulbarrow. It was half the night. In front of her was a dark valley. Under the stars only the road could be seen. The village was quite big, but people were sleeping in it. At night about three she reached Marlott. She saw the fields in which she had seen Angel Clare first. She felt a bit disappointed. In the direction of her home, she saw a lamp. The light was coming through the window of the bed-room. With the money they had a new roof. There was connection between her house and her character. Slowly she opened the door and entered into it. She saw that the mother was ill. The father was saying, "I want one association in England which can look after the remaining members of ancient families. After all why do people spend money on museums" ?

Tess did not talk on this matter. The domestic matters were more important. This was the season of planting and sowing. But Tess's garden was quite backward. For sowing they had no potatoes. Tess made arrangements and she did something for the village also.

Her mother was still ill. There were many fields near her field. She worked with other persons in their fields. Even in the evening Tess was working. She used to send her sister home. She laboured hard with her spade and other implements. The stars could be seen. Light and darkness were two aspects of life. The night which comes like a satan in the winter, which comes like a lover in the summer that is quite pleasant and peaceful in March.

Tess was quite busy with her work, Nobody was seeing her. She was remembering Clare. Another person was working in her field. As he came near, she began to recognise him.

He was not a labourer of Marlott. The fire burning nearby showed the face of that man. He was Alec d'Urberville. Tess was greatly perplexed to see him. He was also quite sad, and laughed in a very strange way. Alec started talking to her. He wanted to win heart of Tess by loving conversation.

Tess replied, "I have never called you a satan. My thoughts and feelings are cold. Why have you come to dig here"? She replied, "I have come to see you only. I have come to protest to your father about your hard work. Will you go to see your husband"?

Tess replied, "I do not know where my husband is". Alec said, "You have still one friend more you can go home and see what he has brought for you".

Tess was trembling. Alec was touching his sensitive nature. Tess could not work now. Alec had gone away. She also went towards home. Lizalu was weeping. She was saying, "Mother is alright but our father is dead". Tess said quite sadly, "He was alright. It is something which is inevitable". Father's death was the greatest sorrow for her. The house was based in his name.

Thus the Durbeyfield was heading towards its destiny. Once they were great landlords. But now they had become quite poor. These changes were quite common in the society.

Chapter LI 51

This was the beginning of that period when in the world of agriculture labourers go from one place to another. Some work in their old positions, and some start for new places. In the region it was quite common to go from one farm to another farm. In the childhood of Tess's mother, a person could spend all his life in one farm. But this practice had ceased. Now families used to change every year. It was not the sign of satisfaction, but was the proof of oxodus from the village to the town. In ancient days, the village had also an educated class, beside the farmers. But now on account of disorder in agriculture, village population was moving from villages to towns.

After the death of Tess's father, the house was to go to landlord. This was correct that the family was not famous

for its character, purity and peace. The parents used to drink. Children did not go to the Church. The eldest daughter had not placed a good example of character. Therefore their house was to be given to a cart owner. The widowed mother, daughters and Tess, Lizalu, and others had to go out. The evening they were leaving the village there was little drizzling. Darkness was growing. They wanted to stay that night in that village. Lizalu, Abraham, and his mother had gone to take leave of their friends. In the meanwhile Tess had lived at home. Tess was looking at a spider, and thought that if she did not come home, the family would not have been in this trouble. People had seen Tess going to her child's grave, and they were fighting her. She was saying to herself, "I should not have come here". In the meanwhile she saw a man there. He was coming on the horse-back. The rain had stopped. As soon as he opened the window, he saw Alec. His carriage stopped there. He related a story of his ancient family, in which one of his forefathers had killed a woman, or a woman had killed a man. Tess described the deplorable condition of his family. She told Alec that she was leaving the village. They had rented a house at Kingsbere. Alec asked Tess to go with him to his house. Tess had in her mind a great conflict. She was thinking about Angel Clare. She took out a piece of paper and began to write something on it. She wrote that Angel had done injustice to her. The revolting spirit of Tess was being strengthened. On coming back after seeing their friends, Mrs. Durbeyfield and the children asked, "Who was the man who came here riding a horse? Was he your husband"? Tess repudiated this idea. But from one point of view, she was gaining the consciousness that Alec was his real husband.

Chapter LIII 52

One evening at Emminster Vicarage, the family members of Clare were expecting Angel back from Brazil. They were anxious to receive Angel. The father restlessly awaited the arrival of the son sometimes pushing at the front door, going on to the drawing room, then returning again to the front door.

At length, there was a slight noise in the lane. A carriage was coming. A man got down the carriage. Clare

received his son with warmth. The son who had lived in Brazil in almost unhealthy climate was shockingly reduced. "His sunken eye pits were of morbid hue and light in his eyes had waned. The angular hollows and lines of his aged ancestors had succeeded to their reign in his face twenty years before their time".

Clare had been ill in Brazil. He was so weak that he was actually staggering. He enquired about a letter coming from Tess. He was quite anxious to see her.

He soon retired to bed. As he was unwell he remained in his room pondering. He was considering the possibility of meeting Tess again. He reviewed in his mind many letters that he had been received from Tess. He decided to send a letter to Tess by her Marlott address. After a week, he received a letter from Mrs. Durbeyfield telling him that her daughter was away. Her mother expressed her inability to tell her address, but she assurrd him that the whole family was well.

This letter gave great satisfaction to Clare. But he was disappointed by the reticence of Tess's mother about the whereabouts of Tess. He deserved this treatment. His love had been a love, "which alters when its alteration finds". He had strange experimental experiences in his absence from Tess. He was full of feelings of self-reproach.

He wanted for few days about the letter of John Durbeyfield. When he received nothing he began to read his previous letters. The persual of old letters created in him a very strong impulse to go and find out Tess. Clare determined that he would no longer wait for the letter of Mrs. Durbeyfield or Tess. He would go and see Tess personally. He asked his father if Tess had applied for money. His father replied in the negative. Then Angel could understand that pride head stood in the way of Tess.

He packed his small articles of daily use. He also carried with him a letter from Marian and Izz Huett which said,

"Honoured Sir—Look to your wife, if you do love as much as she do love you". The letter was signed as "From two well-wishers".

Chapter LIV

Clare was about to leave his house. His mother watched his figure as it disappeared into the street. He did not borrow the mare of his father. From the inn he hired a trap. He was very anxious to leave for the place where Tess lived. Hence he left for the village Marlott after hiring a trap. Benville Lane soon stretched before him. He could see its hedges, and trees, purple with buds. He passed through that region where Tess had been seduced by Alec. Then he reached the Flintcomb-Ash farm, from this place, Angel had received few letters from Tess. He enquired about her at this place. To his great dissatisfaction he discovered that he should go to Marlott. On reaching the village he found that the house in which Tess used to live was now inhabited by another family. This family was quite unknown to Clare. The family members were walking in the garden without any concern for the visitor. The environment was such as suggested that there was something missing from the house.

Clare came to know that John Durbeyfield had died, and that his widow and children had left Marlott. When Clare found that the house was not under the possession of Tess, he was greatly disappointed. He was returning back from the village. As he walked back, he saw the field in which he had seen Tess first dancing. He saw the churchyard of the village. On one grave, there was an epitaph bearing the inscription :

"How are the mighty fallen" ?

From the village, Clare went straight to Kingsbere. At Kingsbere, he was able to meet the mother of Tess. This was the first time that Clare met the mother of Tess. She was still a woman with imposing features. He said to her, "I want to see Tess at once. You had informed me that you would write to me again but you have not done so".

After great hesitation the mother of Tess informed Clare that Tess was at Sandbourne. Sandbourne had developed into a great city. Mrs. Durbeyfield also enquired very courteously if she wanted anything. On getting a negative reply from Clare, she kept quiet. Without entering the house, Clare turned away. There was a station three miles ahead.

He paid his coachman and walked to that place. Shortly after reaching the station the train left for Sandbourne.

Chapter LV 54

At about eleven Angel reached Sandbourne. He stayed at a hotel for the night and from there he telegraphed to his father about his address in the town at Sandbourne. He decided to find out the whereabouts of Tess that very night. By the midnight lamps he went up and down the winding way of this new world. He could see between the twinkling stars and the sky high towers, many storeyed buildings and other palatial houses. It was a city of detached mansions and as seen now by night, it seemed even more imposing than it was.

The sea was near at hand. The wind as it passed through the pines seemed to create the same sound as that of the sea.

Clare had been thinking anxiously to guess the house of Tess, where she might be living as a College girl. The more he thought the more he got puzzled. Guessing was no good. After twelve o'clock he was tired and went to bed. Before putting out, light, he read Tess's letter. He was so restless that he could not sleep. He looked through the window and imagined how Tess might be sleeping at this hour.

In the morning he arose at seven. He walked straight to the post office. At the door he met an intelligent post man coming out with letters of the morning delivery.

Clare asked him, "Do you know the address of Mrs. Clare" ?

The post-man denoted his ignorance by shaking his head. One of the post-men informed Clare that one d'Urberville lived at The Herons. Clare received directions to reach the house. He accompanied a milkman and reached the place. The Herons was a lodging place. Being an ordinary villa, it stood in its own grounds. It seemed a private house. He informed Tess through a man about his visit. He was shown into the front room. It was the dining room. He was looking through the windows at the green lawn outside. He was thinking that Tess might have sold jewels to attain such a

good living. Soon his sharpened ears detected footsteps upon the stairs.

Tess appeared on the threshold. She was changed beyond recognition. She had become more beautiful by her fine dress. She was loosely wrapped in a Cashmere dressing gown of gray white. She wore slippers of the same colour. Her well-remembered cable of dark brown hair was partially coiled up in a mass at the back of her head. As Angel saw Tess, he requested her to forgive him. But she replied that it was not possible to forgive him at that stage when she had married another person. Angel said rather disappointed, "Don't you love me, my dear wife".

Tess was apparently in a dream-land. She was facing a situation which she did not know how to cope with. Tess told him, "I waited and waited for you. But you did not come. You kept on saying you would never come any more, and that I was a foolish woman. He was very kind to me and to mother".

Here Tess was referring to Alec. Alec had taken advantage of the helplessness of Tess. She had to marry him simply out of economic motives. Clare could understand this matter after some time. He was tremendously disappointed. His glance now fell on her hands. She informed Clare, "He is upstairs. I hate him now, because he told me a lie that you would not come again, and you have come". Both of them stood silent facing each other. Then Clare said, "Ah, it is my fault".

He could speak no more. In the meantime Tess had left. He found himself walking in the street. He did not know where he was going.

Chapter LVII

Mrs. Brooks was the owner of the furniture at The Herons. She had been heating the conversation between Tess and Angel Clare. She also heard Tess going upstairs, and closing the front door behind him. She could hear the sound, O. O, O. Mrs. Brooks could hear the soliloquy of Tess clearly. She was deciding that she should kill Alec. Tess was expressing her deep sense of regret over her failure in

accompanying Angel. She was saying. "And then he came back. Now he is gone. Gone a second Time and I have lost him for ever".

As Tess was speaking to herself, Mrs. Brook could see her face through the hole, There was intense pain on it. Her lips were bleeding from the clench of her teeth upon them. At the end of this most significant soliloquy, she was saying, "O, you have torn my life to pieces, made me what I prayed you in pity not to make me be again".

Mrs. Brook came back to her apartment she could hear the footsteps of some one going out. Tess was running away. She was fully dressed now in the walking costume of well-to-do young lady, in which she had arrived.

Then Mrs. Brook went into the back room. So she reclined on the chair, she cast her glance on the ceiling. She saw there, to her great surprise, a red spot. It was about the size of wafer when she saw it first. But it soon enlarged itself into the space of a palm. She had strange prickings of conscience. She stood up and touched the spot with her fingers. The spot was damp, and she included that it was a blood stain.

Descending from the table, she left the drawing room and went upstairs and entered the bed-chamber of Alec d'Urberville. Being a woman she had no courage to enter the room of the ghastly scene. She listened. She could hear a regular beat.

She ran down and took a man from the street upstairs. This man entered the bed-room and exclaimed, "My good God, the gentleman in bed is dead. I think he has been hurt with a knife, a lot of blood has run down upon the floor".

The alarm was raised. A surgeon came on the spot. He examined the dead body. The wound was small, but the point of the blade had touched the heart of the victim, who lay on his back pale, fixed, dead. The news of the murder of Alec soon spread throughout the town.

Chapter LVII

In the meantime Angel had walked automatically. He reached the hotel where he had been staying. He sat down over the breakfast staring at nothingness. He was eating unconsciously. He demanded his bill. After paying the bill he took the dressing bag and walked towards the station. As he was leaving the hotel he received a telegram informing him that his brother had been accepted by Mercy Chant. Reaching the station Clare came to know that he had to wait for one hour for the train which could take him to Emminster. He was totally broken in heart. He wanted to get out of the town which had been the scene of dark disappointment. Therefore he decided to walk to the next station. He was walking on the highway. The valley behind was full of undulations. He saw behind him some object following him. It was a human figure running after him. Clare stopped to see who the person was trying to overtake him. When the person came quite close to him, he could recognise that the person was Tess. She had seen him while he was leaving the station.

Tess was pale and breathless. Angel asked her no question. In order to avoid visitors, Angel took an obscure path. It was here that Tess confessed that she had killed Alec. She confessed her love to Angel.

They were walking stealthily under the trees. They were walking aimlessly. Tess asked, "Are we going any where in particular".

Angel replied that he did not know where they were going. But he said that he could walk with his arm round her waist for ever. They were agreed that they should walk in perfect privacy. At mid-day they drew near to a road side inn. Tess remained alone at a distance from the inn. Angel went to buy food and other necessaries for Tess. Angel soon returned with food enough for half a dozen people and two bottles of wine.

They sat together to share their meals. After some time, they packed up their luggage and resumed their journey. Tess felt quite strong to walk any distance.

They came to the forest. There was a big mansion. It was an old building with sufficient accommodation. Clare said, "It is Bramshurst court. You can see that it is shut up and grass is growing on the drive''. They saw that some windows of the house were open. On sunny day, the care-taker who was a woman living in the village nearby used to come and look after the house.

They entered the house. All rooms were dark. It had old fashioned furniture, crimson hangings and big bed-stead. There they decided to rest. The caretaking woman came but she entered one or two rooms and could not detect that a man and a woman were living there. She closed the windows, fastened them and went away. Clare opened a window to get light. They were together in the shades of night. They had no candle with them.

Chapter LVIII

The happiest moments of their lives were spent in the big house. Tess narrated the whole story to Clare in the small hours of the morning. She related the whole story of sleep-walking.

In the morning Clare went out to purchase tea, bread and butter. Tess was awake when he came back. They breakfasted together.

They liked the lonely and deserted house so much that they did not want to leave it. Days aud nights passed in the big house quite smoothly. The New Forest was their old companion. Whenever they talked about leaving the place, both of them showed strange unwillingness to leave the place. Their scheme was to reach a sea-town thence to leave for a foreign country. They were living in the most cordial atmosphere there.

They remained yet another day. But they felt that they were insecure there. The care-taker had seen them sleeping in the room. Tess's lips being parted like a half-opened flower near his cheek. The woman closed the doors and went away to consult her friends about it.

After few minutes, Tess and Clare awoke. Both had a sense that some thing had disturbed them. They decided to

leave the house at once. They packed up their belongings and started on their journey towards a sea-town.

They bade geod-bye to that happy house. Tess was afraid that her life was only a matter of few weeks. They wanted to reach a port on the North-coast and thence to sail for abroad.

They undertook the journey to the North Coast like a bee. They were to pass through the city of Melchester. They were obliged to pass trough the town in order to take advantage of the town-bridge for crossing a large river that obscured their way.

After walking three or four miles beyond the town, Clare became conscious of some vast erection close in his front, rising sheer from the glass. Angel remarked that it was a monstrous place. The wind produced a humming sound as it passed through the old structure. Angel could feel with his hands that the structure consisted of many pillars. Over their heads they could see some thing black joining the pillars like a huge chunk of black clouds. They went further. Clare could know that it was Stonehenge. Tess knew that it was the heathen temple.

Tess was extremely tired. She slept on a slab that lay close at hand. Clare did not like to stay here, because the spot was visible for miles round it. But Tess was gaining fullest satisfaction at this spot. For her the slab was like a pure altar. It was there that Tess remembered her younger sister Lizalu and said, "Angel if anything happens to me, will you watch over Lizalu for my sake. She is so good, and simple and pure. O, Angel—I wish you would marry her".

Clare assured her that if he lost Tess, he would look upon Lizalu as her sister-in-law.

Morning light could be seen in the East. Some people could be seen coming from all directions. They were policemen. From all sides they closed in. Tess stood up, shook herself and went forward. She was arrested.

Chapter LIX

The city of Wintoncester is a fine old city. It was the capital of Wessex. It has a prison on its precincts.

Two persons were walking on the road leading to this ancient town. They were Angel Clare and Lizalu. Lizalu was the spiritualized form of Tess. They moved on hand in hand and never spoke a word.

When they reached the top of the great West hill, the clocks in the town struck eight. They stood silently near the great wall of the prison. From the top of the hill they could see miles around them. In the valley below lay the city they had just left.

They could see the roofs of the barracks of the prison clearly. They could also see a tower on one of the walls of the prison. Both of them were looking fixedly at the tower. Upon the cornice of the tower, they could see a tall staff. A few minutes after eight some thing black was going up the staff. It was a black flag. It was the symbol that Tess had been hanged. Hardy has summed up this whole story in the following unforgettable words :—

"Justic was done and the President of the Immortals, in Aeschylean phrase had ended his sport with Tess".

Angel and Lizalu knelt on their knees to offer prayer for the departed soul. They remained in this posture for a long time. The black flag was fluttering in the air. They arose, joined hands again and went on.

CHAPTER VIII

QUESTIONS AND ANSWERS

Q. 1. Write an essay on the style of Hardy.

Ans. Every great author develops his own way of expressing his vision of life. What he sees in life he describes quite realistically and clearly. He uses his own words, phrases images to describe the inspiration which he gets from life. Lord David Cecil describes the essential quality of a writer's style in these words "A writer's style, his use of language, is the aspect of his art most illuminating to the critic. For in it we see the relation between inspiration and expression at their closest, most localised and, as it were, most tangible form. Personality appears in a writer's language as it does in the strokes of the painter's brush or the marks of the sculptor's chisel. This is eminently so in Hardy's work. His style is the microcosm of his talent, exhibiting all his faults and virtues in their most characteristic form".

In determining how a writer has formulated his style, it is necessary to understand the early influences on him. It is also very necessary to find out the authors whom he likes most. In the case of Hardy we find him deeply interested from his early age in the great master's of English literature. He was very fond of the dramas of Shakespeare, the poems of Shelley and the prose writings of John Stuart Mill. He was very much influenced by the Elizabethan authors. Hardy was a great self-educator ; and his novels are marked by the fruits of his labours. He is always quoting from Shelley and Plato and other eminent authors. He enjoys comparing his scenes with the pictures of artists he has seen in his instructive visits to public galleries—often very obscure ones, like Sallaert or Van Alsloot. Even Ethelberta, his single attempt to portray a society adventures, turns—very improbably—for advice at a difficult moment in her fortunes to the works of John Stuart Mill. But such references only serve

to bring out Hardy's fundamental lack of sophistication, like his propensity to stilted phrases, they have the touching pedantry of the self-educated countrymen, naively pleased with his hardly acquired learning. Indeed, it is the inevitable defect of a spontaneous genius like Hardy's that it is impervious to education. No amount of painstaking study got him within sight of achieving that intuitive good taste, that instinctive grasp of the laws of literature, which is native heritage of one bred from childhood in the atmosphere of a high culture The only tradition Hardy thoroughly assimilated was the ancient Shakespearean tradition, which is the heritage of all Englishmen. When he sets out to search for new masters from whom to learn his art, he is at sea. It is a comical proof of his naivette that when he wishes to get lessons in how to construct a fitting form for the visions of his sublime imagination he went modestly to school at the feet of Wilkie Collins ! He has heard that Wilkie Collins was good at plots ; and the fact that his books were only superior mystery thriller did not strike Hardy as likely to make them unsuitable models for his own very different purposes.

These English influences have determined the style of Hardy. Some people have seen the naturalistic trend in the style of Hardy. Critics have found similarity between Hardy and Flaubert. There is no doubt that the realistic element in the style of Hardy has made him somewhat akin to the style of Flaubert. Like Flaubert he uses what is known in French "mots juste" but it is wrong to seek the influence in this respect outside England. Even the English novelists, poets and prose writers are quite famous for using the inevitable words. The words used by Hardy are the simplest, appropriate and well chosen. They are full of strength and beauty. They produce sense of strangeness and wonder. For example, we can choose the description of the group dance in the second chapter of the Tess of the d'Urberville. The banded ones were all dressed in white gowns—a gay survival from Old Style days, when cheerfulness and May time were synonyms—days before the habit of taking long views had reduced emotions to a monotonous average. Their first exhibition of themselves was in a processional march of two and two round the parish. Ideal and real clashed slightly as the sun lit up their figures against the green hedges and creeper laced house-fronts ; for, though the whole troop wore white

garments, no two whites were alike among them. Some approached pure blanching; some had a bluish pallor; some worn by the older characters (which had possibly lain by folded for many a year) inclined to a cadaverous tint, and to a Georgian style." We have seen in this passage the descriptive power of Hardy. The words march in the procession of prose just as the white dressed girls march in the group dance. Even then some critics have found fault with the words, vocabulary and construction of Hardy's prose. Thus Desmond Hawkins says, "He is a wordy writer, moving slowly and needing plenty of elbow-room. He writes a stiff and ungainly sentence ever so often. He is sometimes flat-footed, and sometimes fatally attracted by jargon. And he loves to drag in an antiquarian titbit without much concern for its relevance". These charges are unfounded. The words, phrases are quite in harmony with the ideas and vision of Hardy. The intense inspiration which is sometimes mystic and Wordsworthian makes the style of Hardy philosophic. But a philosophic style is not a bad style. After all, a man's style is the expression of his artistic vision of life. H. C. Diffin points out regarding the philosophic style of Hardy.—Hardy's style is essentially of the philosophic type, an emanation of his mind. Hardy may or may not be a pessimist, but it is undeniable that his outlook on the visible world is grey. And his style is grey—grey as November skies or Odysseus' sullen seas. Beside Meredith or Carlyle it might seem that Hardy has no style. Certainly his variation from the style of 'the age' is not outwardly obvious in the same sense with such writers as these. But judged by the more subtle indications of effect produced, transmitted impression, he is as individual and as unmistakble as either of them. It is sufficient to refer to the philosophic element in the style of Hardy in order to refute the charge that the words, phrases and construction of Hardy are faulty. A detailed discussion of the philosophic element will be given in its proper place.

The poetic element in the style of Hardy

The genius of Hardy is poetic. His imagination from the very childhood has been nourished by the rich countryside background "Hardy's imagination learns to flourish with an unself-conscious strength and boldness impossible to one

brought up in an urban industrial town". Before he took to novel writing he had been writing poems and after Jude the Obscure he again reverted to the vocation of a poet. His spirit is soft in poetic flights. As we read his novels we come across beautiful similes, metaphors, poetic descriptions of the natural background.

A. His use of Simile

Hardy is quite remarkable for his use of simile. Critics have pointed out that metaphor is quite natural to poetry. Aristotle had maintained that metaphor is the expression of a great genius. Thus it is natural to prose. There is no doubt that simile adds to the poetic spirit. H.C. Duffin observes "Hardy's style is generally pure prose, and his similes are necessarily in the same kind—they seldom (though they sometimes) have the powerful imaginative penetration of the figure in its poetic form : But they arrest the attention and excite admiration by something as near this as prose can go—a very felicitous and original illuminating power, combined with a complete precision and appositeness in all parts of the comparison. The similes of Hardy are very beautiful. For example, the power of simile is illustrated by the following description of Tess and Angel Clare sleeping in the house. After they had run away from Sandbourne "A stream of morning light through the shutterchink fell upon the faces of the pair, wrapped in profound slumber, Tess's lips being parted like a half-opened flower near his cheek". Then again he has described the cheeks of Tess by a very apt simile. Poets have tried to describe a woman's cheek in the perfect way. Hardy achieves the excellent in the following quotation. "She (Tess) turned her head in the same passive way, and he kissed the other side, his lips touching cheeks that were as damp and smoothly chill as the skin of the mushrooms in the fields around". Then again he describes the murder of Alec d'Urberville by an apt simile. "The oblong white ceiling with this scarlet blot in the midst, had the appearance of a gigantic are of hearts". The novel Tess of the d'Urberville is full of very powerful similes.

B. The use of quotations

As we read the novels of Hardy we come across many quotations from great authors. The effect of quotation is

quite pleasant and bracing. H.C. Duffin says, "Hardy makes elsewhere considerable use of quotation. This is perhaps not an integral part of style, but an apt and unforced quotation may give great pleasure, partly intellectual and largely emotional, like that caused by a breath of floating perfume, waking sudden crowds of vague associative memories. And if the quotation is worked into the fabric of the narrative, becoming an organic part of it, the practice has distinct claims to be regarded as an element of style. This is Hardy's method. I do not recollect any novelist who makes such constant and admirable use of the treasures of precedent literature wherewith to enrich his own pages—taking either gems to stud the opening of his chapters, or warm dyestuffs silken strands to weave into the tissue of his work". The novel Tess of the d'Urberville is full of quotations. We have quotations from Shakespeare, Browning, Shelley and the Bible. When Angel reaches father's home after the dissolution of the marriage, his father wants an extract from the Bible to be read out which is very instructive and moralising. "Who can find a virtuous woman ? for her price is far above rubies. She riseth while it is yet night, and giveth meat to her household. She girdeth her loins with strength and strengtheneth her arms. She perceiveth that her merchandise is good ; her candle goeth not out by night. She looketh well to the ways of her household, and eateth not the bread of idleness. Her children arise up and call her blessed ; her husband also, and he praiseth her. Many daughters have done virtuously, but thou excellest them all". Even in other novels we find very apt quotations given from great masters of English literature. In, A Pair of Blue Eyes we have many quotations. In Far From the Madding Crowd there is a beautiful use of Newman's ever beautiful hymn. The lines are so suitable to the context that they appeal to the readers most. In Jude the Obscure we have again very good use of quotations, H.C. Duffin observes "Less organic but very delightfull in literary, historic and pictorial effect is the first chapter of the earlier Christminister book in Jude, where the ghosts of numberless Oxanians, from Johnson and Eddison down to Newman and Arnold, move abroad in the streets of the beautiful and venerable city, making comrade of the youth importunate to join their company, with fragmentary passages of their life-works on their lifeless lips.

How integral a part of Michael Henchard's character and story are the verses of the Hundred-and-ninth Psalm that he forces the termbling Casterbridge choir to sing to Wiltshire tune over the unconscious Farfrae, repeating to himself the last fierce words,—

> And the next age his hated name
> Shall utterly deface!

And the nightingale's song that ends Under the Greenwood Tree, with "Tippiwit! swe-e-et! ki-ki-ki! Come hither, come hither, come hither"! is as pretty and apt an echo of the book's title and substance as might well be.

Thus the quotations give us a sense of association with the great ideas and authors. They are shining jewels so well studded in the body of the novels.

The Epistolary form

Hardy makes use of the epistolary form. We have many letters in many of the novels. H.C. Duffin points out "Much detached pleasure can be derived from the many letters that are scattered through the novels. The epistolary form has played an important part in the history of the novel, and, apart from those tales which have been told entirely by this means, many novelists have found it necessary or advisable to make their characters address one another by pen and paper. Not always however, has the feature been quite successfully handled. The novelist has not always taken care tó divest himself of his own corresponding style. There are, for instance, many excellent letters, from many classes of people, in the Newcomes, but through Thackeray himself. Hardy's letters are much less ambitious, but exhibit much greater differentiation. Their appropriateness is perfect and their variedness almost as great as that of his characters themselves. It is a special kind of dramatic self-repression or projection that is required here, and Hardy possesses the faculty in full degree. Some specimens may be mentioned to show the range and verisimilitude".

The best example of the epistolary form is provided by a letter written by Tess to Clare while he is in Brazil. The letter is so pathetic that it moved the heart of Clare completely. Here we have the cry "Come to me, come to

me and save me from what threatens me". In this letter as well as in other letters the art of composition is perfect. Tess expresses her innermost emotions in the letter. "It is a lyric in prose and shows the brave but failing soul of Tess". There is another letter in Tess from her mother to Tess. It is also an example of a perfect letter. This is given below in order that we may have clear idea of the matchless power of Hardy in making the best artistic use of the epistolary form.

"Dear Tess,—

"I write these few lines hoping they will find you well, as they leave me at present, thank God for it. Dear Tess, we are all glad to hear that you are really going to be married soon. But with respect to your question, Tess, I say between ourselves, quite private but very strong, that on no account do you say a word of your bygone trouble to him. I did not tell everything to your father, he being so proud on account of his respectability. Many a woman—some of the Highest in the Land—have had a Trouble in their time; and why should you trumpet yours when others don't trumpet theirs ? No girl would be such a fool, especially as it is so long ago, and not your Fault at all. I shall answer the same if you ask me Fifty Times. Besides, you must bear in mind that, knowing it to be your childish nature to tell all that's in your heart—so simple !—I made you promise me never to let it out by word or deed, having your Welfare in my mind; and you solemnly did promise going from this Door. I have not mentioned either that question or your coming marriage to your father, as he would talk it everywhere, poor Simple Man.

"Dear Tess, keep up your Spirits, and we mean to send you a Hogshead of Cider for your wedding, knowing there is not much in your parts, and thin Sour Stuff what there is. So no more at present and with kind love to your Young Man,

"From your affectionate mother,

"J. Durbeyfield".

Hardy has used the epistolary form in almost all his novels. The letters in various novels are very revealing. They are the shining examples of Hardy's realism.

The Philosophic Style of Hardy

After reading the novels of Hardy one can easily conclude that Hardy's style is philosophic. His approach to nature is idealistic and mystic. He never forgets the fact that man is a helpless little thing like a worm surrounded by the malignant forces of nature. The atmosphere in Hardy is always dark and dismal. H.C. Duffin observes, "The Hardy atmosphere is chiefly due to his style; it breathes in every paragraph, and is as recognisable and characteristic as the scent of the salt ocean. It carries with it an impression of stern, sad eyes, gazing steadily and unflinchingly out over the wilderness of the world's wrong. Whatever there may be in it of bitterness is generally repressed. His great masculine strength appears not least in his style. It is iron-clad—clad with the stillness of dead passion". Hardy places men in the scientific and rationalist background of the universe. He does not see men in the religious background. He finds men quite helpless. He is just like a fly whom the Gods kill for their sport. This gives rise to the use of irony. Profound irony shadows Hardy's figures Though we enter with heartfelt sympathy into their hopes and joys and fears and agonies, yet always we are aware that soon they will be gone for ever, and that behind them stands the indifferent universe, working out its inscrutable purpose, careless whether they live or die. It is still the Elizabethan world, but the Elizabethan world with the lights going down; and gathering round it the dusk that heralds its final oblivion. He prefers irony to other forms of humour. "His manner is dry, his mode of comic expression a slightly caricatured scholarliness and over—precision".

The Colour and the Form in the style of Hardy.

Hardy has great descriptive power. His novels are full of broad and wide natural descriptions. His prose rises to great stature when he describes valleys, uplands meadows and hills. He has given us many panoramic passages providing us with the concrete landscapes. We see throughout the power of Hardy in detecting the colours that surrounded men on earth. He has described the colours of the morning at various places. He has insight into the shades of the morning. From dark to ash colour ahd from ash colour to the dazzling bright golden colour. Hardy

has not missed a single shade of the morning. When he describes the sun rise at Stonehenge at the time of Tess's arrest. He gives us a minute description of the colours. "The band of silver paleness along the east horizen made even the distant parts of the Great Plain appear dark and near, and the whole enormous landscape bore that impress of reserve, taciturnity, and hesitation which is usual just before day...All waited in the growing light, their faces and hands as if they were silvered, the remainder of their figures dark, the stones glistening a green-gray, the Plain still a mass of shade. Soon the light was strong, and a ray shone upon her unconscious form, peering under her eyelids and waking her". Such illustrations are many and they can be multiplied.

Similarly Hardy has got very sharp sense of form. To him the sun is an artist making a copy of each object in the universe by throwing its light and creating the shadow. In the description of men silhouetted against the vast natural background, Hardy gives us the sense of form.

Q. 2. Account for Hardy's popularity inspite of what is called this pessimism.

Ans. The world of Hardy's novels in dark and dismal. His heroes and heroines are tragic. Man according to Hardy is surrounded by devilish forces. The elemental forces of nature are decidedly against man in this universe. Hardy believes that man is a creature of destiny. The conception of fate works throughout his novels. "Hardy embodies Fate in various forms. Sometimes it appears as a natural force. Henchard's plans for making himself rich are brought to nought by a bad harvest; the weather takes the part of Fate here. Sometimes it embodies itself as some innate weakness of character. Jude's life is ruined because he has been endowed at birth through no wish of his own, with an intensity of sexual temperament which he cannot control, and which is his undoing. Chiefly, however, the forces of Fate in Hardy's novels incarnate themselves in two guises-as chance, and as love".

If we try to understand the pessimistic outlook of Hardy on life we find that he uses deterministic thought for the creation of his characters. In his view it is determinism which decides events and incidents. The law of possession works within man himself. Outer circumstances are mere

helpers or resisters. In working out the fate of a particular character Hardy reflects the glory of the character. For example, in Tess we find that the heroine is working out her own character. No doubt the outer circumstances mould her life. But mainly it is her nature that decides the course of her life. When Hardy shows the great passion and impulse in the heart of Tess he is really pointing out the working of the deterministic philosophy. Long ago in the family of the d'Urbervilles the men and women had committed a murder. Hardy shows that this disposition is immanent in the nature of Tess. Baker speaks about "the deterministic philosophy of Hardy in the universe". It is a determinism that manipulates the whole web of causation, operating within man and not merely on outer circumstance. Hardy invests the idea with a certain grandeur; but neither reason nor imagination can find satisfaction in such an empty conceit, a mere verbal subterfuge for the negation to which he was being driven. The determinism which thus takes the place of the Greek Moira is a different kind of Necessity; it is not ethical, it is not even conscious or in any way responsible, even to itself. It may seem an awesome idea, this eternal coercion of our thoughts, feelings, and acts, by influences entirely beyond our ken".

There is no doubt that the pessimism of Hardy is dark and dismal. But it is not really depressing. He does not paint man a degraded or contemptible human being. Inspite of the dark canvas on which he draws his heroes, we find men emerges, broken out glorious. Hence he is not a pessimist like Fitzgerald of Houseman. His pessimism is really the reflection of the nineteenth century condition of England. It was the time when the countryside was being ruined by the introduction of Industrial Revolution. The whole-sale destruction of the rural areas was the result of the process of industrialisation. Being a realist Hardy could not but paint the dark and depressing scene of England. But man as such does not lose his dignity or glory. "With him man is far from god-like, but still a moral being, rich in interest and of high capacity. Negatively, Hardy has few low types among his people, and no scoundrels of the Dickens and Thackeray order. His Troy, his d'Urberville, his Arabella are angels of light compared with the freaks of depravity that crows the pages of recent fiction. And twice

he introduces a conception that makes nonsense of anything like deep-roots pessimism". Pessimistic tinge in his novels does not stand in the way or picturesque descriptions. Hardy is the only novelist who gives us broad and sweeping descriptions of the valleys, hills and rivers. The towns, villages, meadows and plains of Wessex have been immortalised by Hardy in his novels. We have here the description of the valley of Froom, Blackmoore and other green spots. This idyllic element has made the novels of Hardy very popular. We can recreate the picture of the South of England by reading Hardy's novels. The various forms described in the Tess of d'Urbervilles are ever fresh in the memory of the readers. Nobody can forget Talbothays with its large number of milkman and milkmaids, its cows, meadows and the other interesting things. Thus this is his powerful and vigorous descriptions of nature that have made Hardy quite popular.

Another cause of his popularity is that he gives us a new form of novel. He is free from the old methods. He likes realistic portrayal of life. The character of Tess is realistic representation of a woman's nature. His realism does not care whether his descriptions becomes ugly or obscene. In the name of truth he is willing to describe even ugly things. For example he has not hesitated in describing the rape of Tess by Alec d'Urberville. This tendency in Hardy is certainly a reaction to Victorian prudery. He does not like polished and soft characters. He appreciates the strength of instincts, feelings and impulses. Hence he gives free vent to human nature. His Tess is a hard working woman without inhibitions.

His novels deal with problems of love. Sometimes there are two women loving one man, or two men loving one woman. All these complications in love affair are minutely and emotionally described by Hardy. This is the chief cause of his popularity. He seems to be right when he says, "We may wonder whether at the acme and summit of the human progress these anachronisms will be corrected by a finer intuition, a closer interaction of the social machinery than that which now jolts us round and along ; but such completeness is not to be prophesied, or even conceived as possible. Enough that in the present case, as in millions, it was not the two halves of

a perfect whole that confronted each other at the perfect moment; a missing counterpart wandered independently about the earth waiting in cross obtuseness till the late time came. Out of which maladroit delay sprang anxieties, disappointments, shocks, catastrophes, and passing-strange destinies. Because of this love interest Hardy has become very popular among the readers. Another reason of his popularity is tragic art. It is natural that a man always sympathises with a man who is broken in his attempts to fight the battle of life. Tess, Jude, Henchard are great soldiers full of vigour and courage. They face the problems of life boldly; they are broken. They excite pity. Hence the novels of Hardy have universal appeal".

The style of Hardy made him very popular. The poetic element appeals to the imagination of the readers. He is essentially a poet. When he takes to the writing of the novels he continues to use his poetic powers. The sense of colour and form is present throughout his novels. The use of suitable quotations makes the novels of Hardy quite attractive and interesting.

Q. 3. Consider the place of Hardy among the novelists of his time.

Ans. Hardy is one of the most eminent novelists of the latter half of the nineteenth century. His place in the Victorian novel is distinct. There is no doubt that the Victorian age is remarkable for the great novelists. We have here some of the best qualities of the novel. They are expressed through the works of the great novelists. Among the latter Victorians are George Eliot, Meredith, Gissing, Moore and other minor novelists. The place of Hardy is quite distinct. His pursuit of old traditions in creation of new values has secured him the most important place in the history of the English novel. He is very conspicuous for the original perception, new thought and a strange poetic element in his novels. His conception of tragic art has commanded a wide appeal. Even in style Hardy excells almost all his contemporaries. Although poetry was his main vocation. He could effectively write novels also which have won him great fame. His first novel was published in 1871 and for the next twenty five years he was swiftly

presenting his readers with a chain of Wessex novels. These novels made him quite popular in England and outside.

Meredith and Hardy

Critics believe that the rival of Hardy is Meredith. Both of them rose to great eminence : both of them stand in the first rank of English novelists ; both of them are poetic as well as philosophic ; both of them represent the moral spirit in their novels. In spite of these similarities we find striking contrast between the two. "Meredith's younger contemporary, who after Far From the Madding Crowd (1874) was widely acclaimed as his rival for the primacy in English fiction, differed from his senior in many ways, some of them fundamental. They were opposites in character and temper, in outlook and philosophy, and largely in their technical methods, so much so that their novels are often like the products of different arts. To a youthful devotee when these were coming out, loyalty to one seemed incompatible with the least obeisance to the other. But such indifferences are not uncommon between men of genius, and it was with general approval and according to general expectations that Hardy succeeded Meredith as president of the Society of Authors and then in the Order of Merit. Hardy was on friendly terms with Meredith, who had given him the counsel of experience and persuaded him to withdraw his first attempt at a novel. But apparently he did not like Meredithian fiction, though he paid due tribute to a wit that stripped shams stark naked. He was an uncertain critic either of others or of himself, witness the ups and downs in the quality of his output, evidently to him quite imperceptible. He could read Henry James with appreciation of an art extremely unlike his own, but was unable to perceive the dross in the good metal of Maeterlinck, only deploring the optimistic sophistry of the Apology for Nature". "Meredith is more philosophic than Hardy. He is obscure and difficult. Hardy is quite simple and pessimistic. The philosophy of Meredith is optimistic. But Hardy is a pure pessimist. Meredith thinks man is the hero of the universe. But Hardy considers man a mere toy in the hands of destiny. If we judge the proof by merely intellectual standard we find Meredith more intellectual a sharp as he makes his novels the miracle of his philosophic thought. Hardy is also trying

to project his philosophy but it is dark and dismal. The artist in Meredith is more colourful. Hardy has also the sense of colour and form but his pictures are in black and white. No doubt Hardy's style lacks in splendour but it has gravity, grandeur, clarity and effectiveness. He is a realist out to present every social phenomena whether of obscene or nuisuating. His chief aim is in which he differs from Meredith who is more idealistic.

Hardy is often compared with Crabbe. Crabbe was a realistic poet who has presented in his poetry the stories of the poor and the neglected. He had an aptitude for describing minute events in the lives of heroes and heroines. This quality is shared by Hardy also. No doubt both of them are limited in their vision.

Hardy's popularity travels outside England. His novels have been translated into various languages. Many frustrated lovers disappointed persons read his pessimistic novels and find great delight in them.

In 1910 he was awarded the order of merit. Next year he was made a Freeman of Dorchester. He was honoured in various ways. Throughout his life he remained simple and unostentatious. Walter Allen sums up his study of Hardy in the following words : "There will probably always be those for whom Hardys is, in Henry Jame's phrase, 'the Good little Thomas Hardy'. His faults are glaring enough. His plots creak. His villains have stepped off the boards of a barnstorming company peddling melodrama. His prose is often clumsy to the point of uncouthness. Yet the true index of Hardy's stature is that he is almost the only tragic novelist in our literature and that when we consider him we have ultimately to do so in relation to Shakespeare and Webster and to the Greek dramatists. His influence has been at once enormous and slight. After his discovery of Wessex a host of minor novelists opened up regions throughout the length and breadth of England and showed us man against an ancient soil ; of them all the only one who has any interest for us to-day is perhaps Eden Phillpotts. In many ways the later novelist most akin to Hardy is D. H. Lawrence".

Q. 4. What contribution has Hardy made to the development of the English novel ?

Ans. Hardy is one of the greatest novelists of the latter half of the nineteenth century. From 1867 when he

took to writing English novels upto 1895 when he bade goodbye to the art of novel writing, he dominated the field of the novel in England. The fourteen novels that he has written, have evolved a new form, a novels philosophy and a new technique. No doubt the novel show the influence of a great masters of the English novels. Yet the distinct position that he occupied in the history of English novel impels us to think about the contribution that Hardy has made to the development of the English novel.

A new form of the tragedy

In the novel for the first time Hardy has introduced a new form of tragedy. He has altogether a novel conception of tragic art. Before Hardy the tradition in English tragedy was that the hero must be a very great man with some serious flaw in his character. His fall due to the inherent weakness was atonce tragic and inspiring. For example, Hamlet born in a royal family falls on account of his brooding nature. Othello again falls on account of his excessive jealousy. King Lear is ruined again on account of his moral weakness. But Hardy started a new tradition in tragedy. Tess is a common girl. She is a pure woman. Her fall is not on account of any inherent weakness. She is free from any wrong doing ; "she is more sinned against than sinning". The jest in Tess of the d'Urbervilles at the expense of the President of the Immortals may be taken as a mere rhetorical sally, the main charge in this case being that Tess is the victim of men's misdeeds and lack of understanding. "No doubt the tragic fate of the heroes on account of certain exterior universal forces beyond the control of human beings. Hence the tragic conflict is not so moving and awe-inspiring as it ought to be". Tragedy loses dignity and beauty in the exact measure that it is the play of alien forces controlling the actions of a mere pawn. This is almost a new method of tragic art. In his novels we have thus almost in a new appeal of tragic art.

Hardy, the follower of Fielding's convention

Hardy follows in his art the old traditions of Fielding. But he adds his own original contribution to the established art of novel. The aim of the novel is to portray a life. Realistic element is one of the chief ingredients of the novel.

The problem of realistic representation in the novel had been taken by various authors in different ways". How was this to be given a shapely form? Various writers experimented to solve the problem in various ways. Defoe put his tales in the form of autobiography; Richardson in the form of a correspondence. Fielding, who had begun his career as a dramatist, turned to the drama for help. The English novel, as created by Fielding, descends directly from the English drama. Now, that drama was unrealistic. In Shakespeare's days it did not even try to be realistic. It aimed at entertaining its audiences by showing them a world as little like their own as possible: a world in which heroic and dramatic personage took part in picturesque, sensational adventures. The writers of Restoration comedy modified this convention a little. They sat their scene in contemporary England and made their characters talk in something approaching the language of real conversation. But essentially their plays remained unrealistic; their plots were highly artificial, their dialogue stiff with ornament and their characters stylised.

Bred to this tradition, Fielding and his followers took for granted that a mere accurate chronicle of ordinary life would be intolerably dull for the reader. So they evolved a working compromise. The setting and characters of their stories were carefully realistic, but they were fitted into a framework of non-realistic plot derived from the drama, consisting of an intrigue enlivened by all sorts of sensational events-conspiracies, children changed at birth, mistakes of identity—centring round a handsome ideal hero and heroine and a sinister villain, and solved neatly in the last chapter. As in the drama, the characters revealed themselves mainly through speech and action—there is not much analysis of them by the author—and the serious tension is relieved by a number of specifically comic characters drawn in a convention of slight caricature. The nineteenth century novelist perceived the realistic tendency in the novel. George Eliot was revolutionary in her method. Her novels are free of the romantic tradition. Hardy developed the realistic trend still more. There were many reasons for that. In the early nineteenth century the romantic spirit of rebellion was rising. The religious background was changing. Its place was being taken up by social, political and economic

consciousness. Towards the middle of the nineteenth century the Darwinian theory of evolution completely changed men's outlook on life, religion, the theories of creation and human nature. Even christianity was losing its imporance. Heredity and environment were new tools in the hands of the explorer of human nature. This revolutionary thought was no doubt changing the content and method of literature. Hardy was the new worshipper of the theory of evolution. Hence through his own original artistic genius Hardy expresses his tragic vision of life.

Hardy's contribution to the spirit of the age

Aristotle has laid down the theory that in drama the hero, must be a great man belonging to a royal or a very great aristocratic family. And gifted with the great qualities. The hero would play his part most tragically but gloriously. Hence upto the time of Hardy in novel or drama the tragic hero was always a man of high rank. If we study the characters of Hardy we come to know that he gave up this tradition. His characters are ordinary people. Tess is the daughter of ordinary workers in the village. Henchard is also a very ordinary man. Jude is also a very common person. He selects ordinary persons. "The figures are made of solid flesh and blood ; they are not the least sentimentalised or inflated. Giles and Fancy, Gabriel and Bathsheba, are recognisable human English people, who can eat and drink and take their clothes off, and be irritable and foolish and excited just like you and me. Yet their figures are touched with an imaginative light to glow forth with a special pathos, and added majesty".

Thus we see that Hardy has taken up in his novels all contemporary thoughts and movements. He fought against victorian prudery and established a new type of realism which we can call philosophic realism. Realism under the impact of science becomes a documentary representation of life. The movement started in France. Its pioneer was Zola. He laid down that art must serve the cause of humanity. The realistic novel started by Zola is also known as the experimental novol. Zola formulated the theory of the experimental novel and he supported the theory with the arguments. "The story as groundwork of the novel must never be invented out of ones head. It must be taken

from direct observation, the newspaper, or some well authenticated report; it must be a piece of life itself". Hardy has followed this method in most of this novels. He always select incidents, grim legends creepy stories, accounts of spells, omens, ghosts, murders, suicides and the like. He was maintaining a diary in which he was recording all the facts which were of some interest to him. Through the events and incidents Hardy seeks to describe his own philosophy of universal pessimism. Cross observes, "Of philosophical realism of the kind just described Thomas Hardy is the best English representative. Born in Dorsethshire he has studied closely the peasant life of his native shire and those neighbouring counties which together comprised the ancient kingdom of Wessex. Why has he left the madding crowd for the country folk, he explained in an essay published in the Forum for March 1888. Writing the common language of his brotherhood in England, France, Germany, and Scandinavia, he says the conduct of the upper classes is screened by conventions, and thus the real character is not easily seen: and if it is seen it must be portrayed subjectively, whereas in the lower walks conduct is a direct expression of the inner life. "Breaking all the conventions of the victorian art Hardy has given us a new form of novel that is frank documentary philosophic and democratic. Flaubert a great realist of France sums up the importance of Hardy in the following words, "Our aim is truth not expendiency and towards the discovery of truth in the sphere of conduct Hardy performs the very useful office of clearing away the cobwebs of prejudice making us aware of the new points of view, new standards of right and wrong and so enabling us to approach questions of morals with unbiased mind and that sympathy which alone gives understanding".

Q. 5. Discuss the allegation that in his novels Hardy's humour usually takes the form of irony.

Ans. To understand the scope of this question we must clearly understand the meaning of the word irony. Irony means a sudden reversal of expected happenings. It is the result of certain tragic circumstances. A close study of Hardy's novels shows that his characters meet their doom. Their lives are tragic. A sudden shift in the fortune of a

character becomes ironic. Ironical laughter is different from other forms of laughter. Ironical laughter is full of sadness and bitterness.

On account of the pessimistic view of life that we see in the novels of Hardy there is little scope of real humour. The tragic events are so heavy and moving that we cannot laugh. Humour can be happy and joyous only when the heart is light. If the heart is heavy we can hardly laugh. This is true of almost all the novels of Hardy. The study of Tess, for example, excites more pity than laughter. From the time of the seduction of Tess by Alec d'Urberville to the time of her hanging, the chain of events in the life of Tess excite more pity than laughter.

His novels are full of ironic situations. In Tess the father of Tess is an ironic figure. He comes to know that he belongs to a very great family of England, the d'Urbervilles. He gets drunk with this idea of family greatness. When he comes to his village Marlott on a very decorated carriage under the effect of family glory the friends of Tess begin to laugh at her father ironically. Foolishly the father believes that people in England would give high contributions of money for preserving the old eminent family of England. He does not know that by the end of the nineteenth century due to Industrial revolution and scientific progress old believes in family superiorities have been totally wiped out.

In the life of Tess there is again very great irony. The universal forces seem to laugh at the fate of Tess. When she goes with the horse Prince to the neighbouring town on the carriage she meets an accident. She had gone with a desire to earn money for her poor family. But fate had something tragic in a store for her. The tragic irony begins to weave its web from the very beginning. She comes and reports the accident to her parents. Family takes the incident very calmly.

Again Tess goes to Trantridge for earning livelihood for herself and the family. But at the house of the d'Urbervilles she meets her seducer. This is her greatest irony. She is a maiden no more. Then she passes her life in the village of Mbrlott. When she goes to Talbothays she comes into contact with Clare. Destiny brings these two cross the

lovers together. They are happy for the time of wooing and courtship. But after their marriage their fates are again under the shadow of some ironic deity. As they leave Talbothays there are ill women. The cock crows during the day. On reaching Wellbridge where they spent their first few days of the marriage, they began to take each other into confidence. Out of innocence Tess tells Clare the story of her seduction. This is the beginning of the ill-will between the two. Clare decides to separate. The few days that they spent at this place are full of irony. The happiness of marriage changes into ironic sorrow. The messenger from Emminster brings ornaments and jewels. But the occasion is full of grief. The messenger becomes the agent of irony.

Towards the end of the play we have again a reversal in the fate of Tess. This is obvious that Tess disliked her seducer Alec. But strange destiny once again brings her into contact with Alec. On her way to the Flintcomb Ash farm she meets Alec who has become a religious preacher. As soon as Alec sees Tess he is again in the grip of sexual instinct. He gives up religious preaching and begins to pursue Tess with the same ferocious cupidity, as he had shown at the time of the rape of Tess. The instinct of chastity in Tess revolts against the cupidity of Alec. It is in the resistance of ironic situation that Tess rebukes Alec that she is to be a victim all the time "Once a victim always a victim". Inspite of the remonstrance and resistance shown by Tess the cloud of irony begins to eclipse the fate of Tess. It is ironic to see that she again becomes the mistress of her seducer. The wicked Alec d'Urberville helps the family in its distress and once again brings the heart of Tess. Under the impact of developing events, Tess is no mistress of the situation. She drifts with the events passively. This is what makes her an ironic figure.

Really irony is the direct consequence of the deterministic theory which dictates that men can control nothing. He is a mere tool in the hands of the universal forces. The universe is controlled by a demonaic deity. Even Tess who is beautiful hard working, chaste, loyal, energetic, lovable seems to Hardy a poisonous snake. At she yawns Clare sees the inside of her mouth like the red inside of the

mouth of a snake. Thus irony is the running spirit of the Hardy's novels. Desmond Hawkings observes "Irony is Hardy's natural preference to the less oblique forms of humour. His manner is dry, his mode of comic expression a slightly caricatured scholarliness and over-precision. There are one or two straightforward wisecracks (as, for example, Casterbridge's two styles of dress—"the simple and the mistaken" and sometimes he throws off a spark of wit (as when he describes the parish clerk in Desperate Remedies as "a kind of bowdlerized rake") but for the most part Hardy's humour is in this form :

"Man of the stamp to whom labour suggests nothing worse than a wrestle with gravitation, and pleasure nothing better than a renunciation of same".

But any sense of humour is a side-issue in Hardy's work. His prose rises to real stature in the broadly panoramic passages—the concrete visual landscapes, and the extensive summaries of incident and personality which may be counted as correlative panoramas of the dramatic scene.

Character is not only a source of irony but the events coincidences and incidents are so selected by Hardy that they are the real source of irony. Hardy seem to attach too much importance to the chance of every body's life. H. C. Duffin gives a succinct exposition of this point : "We have already seen that coincidence, the fortuitous, the irony of fate, are part of an art that presents life as a tale of wonder. But the conceptions have a further raison d'etre. Most people are aware of the facts, but dismiss them 'chance' events, without significance : at most such happenings are held to resemble, say, ornamental studs on the surface of a box ; to Hardy they are the nails that hold the box together..,......"

Tess of the d'Urbervilles, a novel of character if ever there was one, may yet stand as an example of the part played in human destiny by a capricious and (to all appearance) malign fate. The tragedy is largely the outcome of two fatal incongruities. If Clare could have come before d'Urbervilles (and he very nearly did) the book would never have been written-by Hardy ; and if, having come late' Clare's could have been almost anything other than what it was, we should have been spared 'The Woman

Pays'. But the thing goes deeper than this. If Parson Tringham had not said 'Goodnight, Sir John' to John Durbeyfield trudging home that late May evening, and then allowed himself to be persuaded to explain what he meant by the quaint greeting, the whole tragic sequence of events would never have got started at all. And when it had reached its climax, and desolation was about, to fall on Tess, what was there that alone could have saved her? That Clare should have been guilty of the same fault as Tess. The condition is fulfilled, but with unspeakable malignancy it fails to operate: the life-buoy is there, and it sinks before her eyes. And of course at all points in the story things just happen away instead of just falling out right: her letter, slipped under Clare's door, goes under the carpet; the Vicar is out when she calls—and so on". Many critics have pointed out that Hardy has exaggerated the importance of chance and casualness in the life of the characters. Similarly he seems to have overdone the part of irony in the lives of his characters. Caricature of a character is a source of pleasure but too much of caricaturing is a weakness. Similar tragic irony has certain limits. It should not breed too much of pessimism. Lord David Cecil has pointed out, "Tragic irony, too, sometimes gets out of Hardy's control. It is a fine stroke in "A Pair of Blue Eyes" that Elfride's to inconstant lovers should arrive to make reparation to her on the very day of her funeral. But they should not discover they have been travelling down in the same train as her coffin. Such tragic irony appears as a practical joke on the part of the author: it is not consistent with the atmosphere of tense emotion which should colour the scene".

The over-emphasis on certain casual events and chance happenings leads to dry and bitter irony. Thus when Tess knows that Angel would have never liked the story of her seduction she should better have obeyed her mother in concealing the event of seduction. Hardy seems to over-do this incidence and this becomes the source of bitter irony.

On the whole, Hardy has been successful in using the weapon of irony to excite pity and compassion in the hearts of the readers by showing tragedy immanent in human life. His art is the supreme example of the best form of irony.

Q. 6. Consider the view that in Hardy's novels there is present not only a novelist but a poet also. And it is this poet who is responsible for the pessimistic effect which is often felt in his novels.

Ans. The richest branch of English literature is poetry. Right from Chaucer down to T. S. Eliot, England has always been dominated by great poets. Really English genius is a poetic genius. Lord David Cecil has rightly remarked. The English literary genius is, most characteristically, a poetic genius. For one good in prose there are three good English lyrics. The poetic impulse of the English shows itself often in other forms. That drama which is the instrument of England's greatest literary glory is a poetic drama : Shakespeare conceives his picture of life in a mood which requires the lyrical rhythms and heightened imagery of verse for its expression. The novel, too, has been tinged with a poetic spirit. Some of our most famous novelists are poetic in a sense no Continental novelist is. Scott, Dickens, the Brontes, Meredith, D. H. Lawrence, Virginia Woolf present a picture of life intensified by the ardour and freaked by the fancy of a poetic vision. Three of these, moreover (this is noteworthy) —Scott, Emily Bronte and Meredith—are also distinguished poets in verse. Hardy was of the same family. "His imagination is intensely poetic. He is more a poet than a novelist. His genius finds its expression only in the poetic form. All his novels bear a stamp of his poetic talent".

His early Poems

Hardy began his career as a poet. Upto 1867 the year when he took to prose writing all his training and experience and authorship were limited to the pursuit of Poetry. His whole energy had been directed to the writing of poetry. Born in the region of Dorset surrounded by woods, hills and dales. His imagination had become intensely poetic. He loved English poets, taking deep interest in Shelley, Keats, Tennyson, Browning, Swinburne. Many critics have found the same poetic qualities in Hardy's poems as in Donnes. Hardy is likened to the poet Donne, in his indifference 'to getting into print as well' as in some qualities of his verse'. It is strange that the comparison was not carried further, for there is something of Donne's character latent in Hardy. The fire of the 6th—century poet is submerged in the 19th —century writer ; it burns more clearly in his prose.

In his early poems we find gloomy spirit. They are full of sadness. Really the early experiences of Hardy were melancholy and sad. From the early life to the great poems of the later period the Dynasts and The Vision, the spirit of pessimism, is "The character of Hardy's poetry remains constant : when, as an aging man, he abandons the writing of prose for verse, it may still be divided into categories roughly the same. Furthermore the philosophy of the poems, as one might expect, is the counterpart of that displayed in the novels".

Between 1863 and 1867 Hardy wrote in all thirty poems. A few of them clearly show to us his bent of mind, his philosophy and the mode of his aesthetic experiences. They are no doubt love poems but their content is philosophic. Even in the first poem a sonnet called Discouragement we can clearly see a strain of melancholy and sadness. It will be worth reading the following poems and understanding the melancholy mood underlying this sonnet. This mood continued upto the last days of his life.

> To see the Mother, naturing Nature, stand
> All racked and wrung by her unfaithful lord,
> Her hopes dismayed by his defiling hand,
> Her passioned plans for bloom and beauty marred ;
> Where she would mint a perfect mould, an ill ;
> Where she would don divinest hues, a stain,
> Over her purposed genial hour a chill,
> Upon her charm of flawless flesh a blame :
> Her loves dependent on a feature's trim,
> A whole life's circumstance on hap of birth,
> A soul's direction on a body's whim,
> Eternal Heaven upon a day of Earth,
> Is frost to flower of heroism and worth,
> And fosterer of visions ghast and grim.

This poem is remarkable for three things. First it is the clear expression of Hardy's philosophy which he never gives up to the last days of his life. "Rough-hewn and imperfect, the poem contains in its fourteen lines the germ of that which the writer elaborated in his mature work, the passionate outcry against creation and an impersonal creator who permits the sacrifice of a Tess, a Jude, or the unnumbered dead of The Dynasts. The second fact is about the autobiographical

element. He expresses his dissatisfaction with some aristocratic girl. Which is also the theme of his first novel. Thirdly, the poem lays down the qualities of his style. The words used here in the melancholy vein continue upto the last phase of his life. Thus we find that the foundation of his poetic imagination which stuck to him to the last days was laid in his early life. At one place he himself mentions. "A sense of the truth of poetry, of its supreme place in literature, had awakened itself in me. At the risk of running all my worldly prospects I dabbled in it...was forced out of it...It came back upon me. All was of the nature of being led by a mood, without foresight, or regard to whither it led".

It is thus clear that Hardy's novels contain rich poetic element. We have to see in what form the poetic genius of Hardy expresses itself through his novels.

1. The emotional spirit of Hardy

Hardy writes his novels in the high pitch of emotions. He has observed "The poet takes note of nothing which he cannot feel emotively". In this sense Hardy remains a poet through his novels. His imagination sees a vision of life which is beautiful, strange, romantic and picturesque. All his stories are narrated in a high pitch emotion. Scenes are depicted with great warmth. This would be clear if we see clearly the romantic background in which he tells his stories. At Talbothays where Tess meets Angel there is rich romantic colouring. This is as idyllic as the idylls of Theocritus. Tess reaches Talbothays dairy. Angel has come there for training in dairy farming. Other milkmaids are also there. For love affair between Angel and Tess, Hardy creates a romantic background "The season developed and matured. Another year's instalment of flowers, leave, nightingales, thrushes, finches, and such ephemeral creatures, took up their positions where only a year ago others had stood in their place when these were nothing more than germs and inorganic particles. Rays from the sunrise drew forth the buds and stretched them into long stalks, lifted up sap in noiseless streams, opened petals, and sucked out scents in invisible jets and breathings". In these romantic surroundings Tess's impulses begin to develop. "The sapling which had rooted down to a poisonous stratum on the spot of its sowing had been transplanted to a deeper soil". Tess and Angel walked together.

The landscape was charming and beautiful. In the romantic surroundings Tess was no longer the milkmaid but she became the essence of a woman.

Similarly with the same romantic emotion Hardy had described the journey of Clare to Talbothays from Emminster. The wooing scenes have a romantic background. The description of the workers of dairy going out to uproot the garlic plants which has created some odour in the butter has been described most romantically.

Like a romantic poet Hardy has a fancy for the strange and grotesque. He describes strangeness and grotesqueness with almost a poetic passion. "In deed strangeness is a salient element in Hardy's imagination". Ordinarily he was attracted by strange things. In Tess of the d'Urbervilles he describes many events in a strange way". The grotesque is an essential of Hardy's imaginative make-up. It is a marked characteristic of the plots of his stories. Here, of course, it can be explained partly in terms of his philosophy of life. He wants to stress the strange irony of Fate. Also, as we have seen, he thought that fiction ought to be older than life. Did he not model himself on the Ancient Mariner? But grotesqueness is also a feature of his taste. Like the Gothic sculptors, he liked gargoyles. He could convince us that Fate was ironical without making it play such extraordinary pranks on poor bewildered mortals." In other novels too we always come across poetic element. The words and phrases that Hardy uses are poetic. He has always his eye on the poetic epithet. His novels are full of similes and metaphors. The prose has music and rhythm.

Thus, this is quite clearly established that there is a rich poetic strain in the novels of Hardy. This remains to be seen how this strain is responsible for pessimism. Really the melancholy mood in which he writes his novels is on account of his philosophic outlook. He thinks that man is the most passive creature on earth. His powers are totally limited. He is a helpless plaything of fate. His course of action is determined by the external force. It is on account of this determined approach that Hardy has become quite pessimistic in his novels. If we trace the course of life of Tess we can see how helpless she is before the events that overwhelm her life. From one event to anothar she drifts like a wooden piece on the surface of water. Hence we see pessimism of

very dark nature in the novels of Hardy. Hence it cannot be maintained that pessimism is the purest creation of his poetic genius. No doubt to certain extent his poetic imagination sees tragedy and darkness in the world. His imagery is full of darkness "Nature is a vast engine run by a blind impulsion, a will that knows not why it acts". This is the fundamental basis of Hardy's philosophy. He has not arrived at this conclusion through any rational thinking. He is a confused thinker. He has arrived at this view of life through his imagination. Lord David Cecil has described this imaginativeness in the following terms". His creative imagination had two strains in it. First, it was intensely poetic; so much so that he thought of himself as a poet rather than a novelist. But there was also in him that love of story-telling, that interest in the lives of human beings that is the characteristic mark of the novelist. And his genius only found complete fulfilment when both these strains in him had scope. "Thus the philosophy of Hardy is the offshoot of his imagination. He is gifted with some faculty which gives him the vision dark and tragic forces of life. Thus we can say that Hardy's novels have a poetic element. It is on account of this poetic element that we have pessimism in his novels.

Q. 7. Write an essay on Hardy's Wessex.

Ans. Hardy has liked Walter Scott written regional novels. He is the unchallenged portrayer of the life and physical background of the counties of Berkshire, Wiltshire, Hampshire, Sommerset, Devon and specially Dorset. If we read his novels we find that these areas has been fully described by Hardy. The valleys, hills, rills, meadows with their contours find their best expression in the novels of Hardy. He was born and brought up in the country of Dorchester. He has painted the natural picture of the South western part of England, which we call Wessex. Hardy has revealed the beauty and charm of this area. Really this region has become immortal. It is true that other parts of England are equally beautiful and quite attractive yet it is clear that this area has a particular fascination for Hardy. It gives us the rustic background of the Wessex through his novels. Hardy is possessed with the unique power of detecting the minutest element in the life of

Wessex. Every scene and scenery he has described is full of poetic appeal.

Thus people of Wessex

The people described by Hardy are villagers who live in the various part of Wessex. The novelist has understood the traditions and the customs of the people of this area. For example, in the beginning of the novel Tess of d'Urberville Hardy has described the customs of the village Marlott where Tess is born. The group dance so beautifully described by Hardy gives us the idea of the woman folk of the village. This is really the spiritual history of the country-side. He reflects through his descriptions the religious and agrarian conditions of the province of Wessex. The laws which govern the minds of the people in this area are so well discovered and described by Hardy.

A study of the villagers in the novels of Hardy shows that they express their feelings and humours in the most natural and sincere manner. Their talks, conversations and behaviour are unsophisticated. The feelings and emotions of these people find expression in the most uninhibited way. In Tess of the d'Urbervilles the whole background is rural. Most of the novels deal with the life on the two farms Talbothays and Flintcomb-Ash and the village Marlott. We have seen how Hardy describes the works on Talbothays dairy. He has given us some idea of the character of the dairy maids—Marian, Izz Huett and Retty. He has also given us the description of the Froom valley, the cows at the dairy farm and the milkmen who work there. Similarly at Flintcomb-Ash the work of farming goes on. The country farmers and labourers are very well described by the novelist there. In all this portrayal of rural life Hardy has been successful in giving us the view of the rural humanity. The traditions, customs, religious practices, agricultural pattern of life have all been described thoroughly. The most interesting object in the novels of Hardy is the presentation of the rustic folk. "Wessex life was too unchanging, too uneventful, for people to forget the past. Every cottage, every landmark was thick with survivals and memories of history. And Wessex has played a large part in history. The primitive inhabitants of this island had dimpled the Downs with their barrows. The men of the Middle Ages had built churches there ; Cavalier and Roundhead had fought in the fields and

hidden in the woods. And, in more recent times, the armies of England had gathered there to resist the invasion of Napoleon".

The common people of the villages bring to bear the atmosphere of the village life in the novel. With this purpose in view Hardy makes his Wessex folk talk in their dialect. He avoids making too much use of the words spoken in Wessex. The dialogue in the dialect has a direct appeal to the readers.

His complete indentification with Wessex

As a novelist Hardy has succeeded in identifying himself completely with Wessex. He enters into the personality of the Wessex people. He shows first hand knowledge of the common people of Wessex while he portrays them he forgets his own scholarship or the sublime role of the novelist. He descends to the level of the common people. In presenting the rustics Hardy does at his most in making us feel that these people are a part and parcel of our own lives. Hence his methods of presentation is quite popular not academic. He does not care for the delicacy and decencies in presenting the Wessex life. Hence the Wessex life in itself dominates the novels of Hardy. It is almost a character in the novels of Hardy.

Thus we find that Hardy has given us a new form of the novel which is called regional novel. It is full of local colour and natural descriptions. It is thrilling and quite interesting.

Q. 8. Do you find any literary kinship between Hardy the novelist and Scott. Explain it if there is any such thing.

Ans. Hardy gives his observations about the great novelist of England Walter Scott in his first novel. "Though an unconnected course of adventure is what most frequently occurs in nature. Yet the province of the romance—writer being artificial, there is more required from him than a mere compliance with the simplicity of reality. "In this quotation Hardy and Walter Scott agree as to the scope of a romance writer. They are quite conscious of the requirements of a romantic author. Both of them are to some extent realistic but they do not give up their claim to be romantic also. In their novels their is a strange mixture of the realistic and the idealistic. Both of them also agree that a story must

consist of certain incidents which are very appealing or thrilling and both of them tried their level best to give a realistic picture of life. Their novels are a slice of life. Both of them love history and the fascinating past with the interest of an antiquarian. They follow Fielding's convention of the novel. Hardy has given us situations full of dramatic surprise and intensity. In this respect he has derived the inspiration from his predecessor Walter Scott. Thus we can easily see that on aesthetic grounds Walter Scott and Hardy are quite similar. It seems that Hardy has followed the example of Walter Scott in regard to the various points mentioned above. Another striking similarity between Hardy and Scott is the presentation of rural life. Country humour and traditional customs. Hardy takes up and narrates with great gusto ancient story, ballads and superstitions. Every field, valley or even a mond is associated with the great events of the past. This is also the method of Scott hence there is close kinship between Waverly novels and the Wessex novels.

In imaginative make-up Walter Scott and Hardy seems to be similar. Both of them have the unique power of recalling the past. We can find this tendency in some of the stories of Hardy and in the novel—The Trumpet Major. It is admitted on all hands that Hardy does not attain the same historical sublimity of imagination as Walter Scott. Hardy's imagination is limited to the region of Wessex. He cannot go beyond that but Walter Scott's imagination is panoramic. Through panoramic descriptions Scott was able to present the history of England quite vividly as Shakespeare had done in his historical dramas.

Hardy has chosen recent history for his last work. He is peculiarly well suited for writing of the Napoleon age. As a boy he remembered how people were keenly interested in the Napoleonic Age. He made use of his early experiences in the last poetic drama—The Dynasts. The approach to the past it the running spirit through the novels of Hardy. Walter Scott also deals with the history of England. He presents specially the Scottish legendary history.

Thus we find aesthetic similarity between Hardy and Scott. In their approach to nature they are alike. Hardy idealises nature. Walter Scott also presents nature in the romantic vein.

Q. 9. Comment on the statement that the people in Hardy are what they are because of their environments and ancestry.

Ans. Hardy has followed in his novels the method of French realism without subscribing, of course, to the fundamental priciples of the creed of realism. Realism stands for the representation of life as it is. It also covers the wide range ; the ugly aspects of life fall within the scope of realistic novel as the brighter and the pleasanter sides do. Hardy presents reality—the traditions, customs and usages of the country folk in the idealistic and romantic background of nature. But the method he follows in the creation of character is strictly realistic. Hardy has penetrative vision ; he can see the basis of human character which is heredity. Man inherits from his forefathers certain innate dispositions and inclinations. If he finds suitable and congenial surroundings he develops those tendencies. The deeds and actions of the forefathers are unconsciously repeated by the offsprings. This is true in case of Tess. Tess belongs to the family of the d'Urbervilles. Long ago in this family there had been a case of murder by some woman. Tess instinctively follows the tendency. She does not hesitate in killing Alec d'Urberville. This is ancestry working through the character of Tess. Hardy makes us conscious of this fact at another place. "He looked up and perceived two life-size Portraits on panels built into the masonry. As all the visitors to the mansion are aware, these paintings represent woman of middle age of a date some two hundred years ago whose lineaments once seen can never be forgotten. The long pointed feature, the narrow eye and smirk of the one so suggestive of merciless treachery, the bill-hook nose, large teeth and bold eye of other suggesting arrogance to the point of ferocity a hunt the beholder afterwards in his dreams".

We have also another example of ancestry in the Tess of The d'Urberville. Sir John the father of Tess feels proud on finding that he is the descendant of the great family of the d'Urbervilles. The parson looks at his face and says "Well, it is true. Throw up your chin a moment, so that I may catch the profile of your face better. Yes, that's the d'Urberville nose and chin—a little debased. Your ancestor was one of the twelve knights who assisted the Lord of Estremavilla in Normandy in his conquest of Glamorganshire.

Branches of your family held manors over all this part of England; their names appear in the Pipe Rolls in the time of King Stephen. In the reign of King John one of them was rich enough to give a manor to the Knights Hospitallers; and in Edward the Second's time your forefather Brain was summoned to Westminster to attend the great Council there. You declined a little in Oliver Cromwell's time, but to no serious extent, and in Charles the Second's reign you were made Knights of the Royal Oak for your loyalty. Aye, there have been generations of Sir Johns among you, and if knighthood were hereditary, like a baronetcy, as it practically was in old times, when men were knighted from father to son, you would be Sir John now".

The family traits and dispositions continue upto many generations. We find that many of the characters of Hardy are basically the inheritors of the traits of their forefathers. This influence of heredity on the coming generations is the direct offshoot of the theory of evolution. Darwin has propagated the view that man is the developed form of the monkey; he has evolved from the monkey through various stages and reached the present stage. Many basic instincts still continue in him. This theory has revolutionished the outlook of man on society. Hardy being himself a great thinker seemed to believe in this theory. There is, no doubt, that his ultimate faith was in the mystic powers of men. He was a queer combination of the realistic and the idealistic. Apart from idealism he is prepared to look at things in the realistic way. He can read the features of his characters and find therein the lurking curves of their forefathers. After reading the novels of Hardy one is bound to confirm the view that Hardy is a great believer in heredity. David Cecil observes "He was fascinated by the idea of heredity. He loved to trace the family type continuously through generations. This is the theme of "The Well-Beloved"; it is an important element in that of "Tess". He delights equally to perceive the mark of the past in humbler spheres; to show how the feet of its ancient inhabitants have worn the paving stones of Miller Loveday's kitchen; to preserve in his pages the memory of some traditional occupation now growing obsolete, like that of the riddleman in "The Return of the Native". Hardy looks at man as a specie. His view is that men is a mere individual in the vast process of generation.

He attaches equal importance to environment in the evolution of men. Darwin has suggested that men's environments condition his life. The theory of use and disuse is the direct outcome of the theory of environment. Certain species make frequent use of certain limbs of their bodies. Clearly those limbs on account of constant practice get developed. The disused Parts remain inert and become extinct after some time thus Darwin established the theory of environment also. Hardy uses the environments very effectively. In Tess of the d'Urbervilles we see that Hardy describes the details of the environment very minutely. For example the description of the village Marlott, the detailed description of Talbothays dairy and a very picturesque account of the valley of Froome and Blackmoore are all in the direction of emphasizing the fact that environment plays a vital role in the creation of character. Let us examine the growth of the character of Tess. Hardy has taken pains to describe the economic background of Tess from the very beginning. Her parents are poor. On account of this circumstance she always tries to work hard. The impression of hard work that we get from the novel is the direct influence of the circumstances which Tess has to face.

Similarly Hardy's novels give to us the picturesque description of the natural surroundings. David Cecil maintains "Nature, first of all, played a larger part in his books than in those of any other English novelist. It is not just the background in this drama, but a leading character in it. Sometimes it exercises an active influence on the course of events : more often it is a spiritual agent, colouring the mood and shaping the disposition of human beings. The huge bleak darkness of Egdon Heath dominates the lives of the characters in "The Return of the Native", infusing into them its grandeur and its melancholy ; the solitary wistfulness of the words is the keynote of sentiment of "The Woodlanders" who lived among them. As its title suggests, the distinctive mark of the characters in Hardy's second novel comes from the fact that they dwell "Under the greenwood tree". His most living characters, moreover, are always natives of the countryside. Farmers and shepherds, thatchers and hedgers, they, most of them, never stray beyond its borders. A few, indeed go off as soldiers or sailors, like the Loveday brothers in "The Trumpet Major" ;

very rarely one with exceptional intellectual aspirations, like Clym Yeobright or Jude Fawley, will depart to seek fulfilment in a higher sphere. But soldiers and intellectuals alike remain countrymen still''. The setting is very important in Hardy. It is due to the importance that he gives to the environment that he turns his imagination towards the past. The Wessex life that its past history, its people and customs have been described by Hardy, "Hardy was acutely sensitive to the picturesque appeal of the past''.

Hardy's idea of the importance of environment is so deep that he describes human emotions in the setting of the natural background. When we read the estrangement between Tess and Angel Clare, the bitterness of emotions is reflected in the environment. At Wellbridge where Tess and Angel Clare decide to separate after their marriage we have a very fine description of the environment. The pitiable condition of Tess has direct relationship with the environment''. At last, however, her listless walk brought her up alongside him, and still he said nothing. The cruelty of fooled honesty is often great after enlightenment, and it was great in Clare now. The outdoor air had apparently taken away from him all tendency to act on impulse; he saw her without irradiation in all her bareness. She knew that Time was chanting his satiric psalm at her then:

Behold, when thy face is made bare, he that loved thee shall hate;

"Thy face shall be no more fair at the full of thy fate.
For thy life shall fall as a leaf and be, shed as the rain;
And the veil of thine head shall be dried, and the crown
shall be pain''.

Thus, the study of the novels of Hardy shows that he attaches great importance to ancestry and environment. This is the basis of his realism which presents to his readers the social condition of England at the close of the nineteenth century.

Q. 10. Write a short note on the tragic art of Hardy.

Ans. Hardy has given us many novels which are dark tragedies. The Mayor of Casterbridge is a tragedy. Henchard's rise and downfall have both been carried out most tragically. Tess's sufferings disappointments and the ultimate hanging have been described most tragically. The

total disintegration of Jude's personality is the subject matter of the tragedy of Jude the Obscure. A close study of these novels shows that Hardy has not followed the English conception of tragedy which is nothing but the borrowing of the Greek conception of tragedy. The Greek conception of tragedy was that tragic drama must choose a very great man of aristocratic or royal families. Then he must have some inner weakness, which develops into a fatal flaw. The great tragedians of Greece also introduced the gods into their dramas. Their conception was that the man is the pawn into the hands of the gods. The fall of a great man was quite instructive to the spectators. Tragedy was designed for arousing feelings of pity and terror. The Greek dramatists believed that by arousing the feelings of pity and terror, man can purge himself of the baser feelings. The process of purgation was called Katharsis.

We find influence on the tragic art of Hardy of the Greek dramatists. Baker observes, "These two gratuitous gibes of fate exemplify once more Hardy's addiction to irony of Sophoclean stamp ; Jude a little earlier invoking curse on his own head. When he was pupil to an architect, Hardy had to give up Greek ; but he read the two great Attic dramatists later with mature appreciation, sometimes, in his desultory journal, quoting passages in the original. The Mayor of Casterbridge was a tragedy on Aeschylean lines, and is true to the spirit of Aeschylus, inasmuch as Henchard submits and accepts, whereas Hardy elsewhere rebels and accuses. The sarcasm at the end of Jude is not aimed at anything external to man, but at Arabella's callous indifference towards the husband whom she has ruined, and at the disdainful apathy of a great social institution like the university towards a scholar so far beneath its noitce. The jest in Tess of the d'Urbervilles at the expense of the President of the Immortals may be taken as a mere rhetorical sally, the main charge in this case being that Tess is the victim of men's misdeeds and lack of understanding. Henchard's calamities were due principally to his own folly, but also in no small part to the spitefulness of circumstances. So it was with most of Hardy's earlier protagonists. Jude is punished for his excesses, like Henchard ; but he and Sue feel vaguely that there is an inert antagonism in the things around them, a latent hostility beyond their comprehension.

Hence a certain confusion and perplexity often arises; Hardy continually seems to be impeaching alternately man and the gods. Not till he had thought out a theory consuming all the agencies that interfere with man, in the determinism originating in the Immanent Will of the Dynasts (1904-1908), did he clear up the perplexity. It almost looks as if he spent his latter years trying to define his philosophy of life, asking himself what he meant exactly in the sacrifice of Tess and other sufferers; for he kept on discussing such questions".

Hardy has a philosophy which he illustrates through his novels. He thinks that the whole universe is guided and controlled by a demonaic power. He is inclined to the view that the human beings are mere automatons. The powers that control the world are definitely against the fate of man, Every individual comes into conflict with the universal power. He has a strange conception of fate. Fate is an abstraction, and in order that it may play an active part in a human drama, it must be personified to some particular incarnation. This necessity also determines the nature of Hardy's drama. Hardy embodies Fate in various forms. Sometimes it appears is natural force. Henchard's plans for making himself rich are brought to nought by a bad harvest; the weather takes the part of Fate here. Sometimes it embodies itself as some innate weakness of character.

Thus we find that Hardy gives us a tragic view of life in his novels. The life of Tess for example, is full of sufferings. From the beginning to the end she seems to suffer most passively. She does not revolt against the dictates of destiny. In the sleep walking scene her submission seems to be perfect. She does not care for her life. She is determined that she can fall into the river with her husband Angel Clare and die a peaceful death. Similarly when Alec comes to win her again she resists the attempts of Alec for sometime but ultimately she surrenders herself to the wish of Alec. It is only towards the end of the novel that out of sheer desperation she kills Alec. She has no inherent flaw. It seems that she is under the grip of her innate tendencies and impulses. It is clear, therefore, that Hardy has given us a different type of approach to tragic art other than followed by the great tragic artists of England.

Q. 11. "On the whole, however, he tells his story purely for the story's sake which is the novelist's art. Yet in the last two novels he stepped aside again to show very imphatically his views on two controversial questions" discuss.

Ans. The last two novels of Hardy are—Tess of the d'Urberville and Jude the Obscure. They deal with certain social problems. In both of them we find the discussion of larger questions of chastity and monogamous marriage. The foundations of society are based upon certain conventions. The first convention is that a girl who has been raped is unfit for marriage with another man. The question of marriage and love figures quite prominently in both the stories. It is in the Tess of d'Urbervilles. It is when Tess has been seduced that Hardy puts the two questions one on chastity and the other on marriage to the readers. To quote his own words, "But might some say where was Tess's guardian Angel? Where was the Providence of her simple faith"? The other question of suitable marriage is reflected in the following quotation: "Why it was that upon this beautiful feminine tissue, sensitive as gossamer, and practically blank as snow as yet, there should have been traced such a coarse pattern as it was doomed to receive; why so often the coarse appropriates the finer thus, the wrong man the woman, the wrong woman, the man, many thousand years of analytical philosophy have failed to explain to our sense of order".

The question of chastity figures quite prominently in the Tess of d'Urberville. Hardy has given the novel the sub-title "A Pure Woman". Critics have raised a battle round the topic whether Tess is a pure woman. We have to consider many social questions before we can arrive at any convincing conclusion about this question. Should we accept the convention: "That a woman should remain virgin before marriage". Hardy takes for granted that society must condemn a woman whose chastity has been violated. The novel discusses at length the question of chastity".

Hardy is a pure artist. We can see the ingredients of colour and form very well developed in many of his problems. But however detached the artist may be, he cannot remain aloof from the society for a long time. Hardy

was seeing before his eyes the destruction of the British agriculture. The rural population was being shaken by the new inroads of the industrial movement. Other social problems were also engaging the attention of the novelist. In the last two novels Hardy reflects all the social problems of England in the acute form. H.C. Duffin has made quite significant observation on this point. "Tess of the d'Urbervilles and Jude the Obscure are great objective stories, but they would be incomprehensible to a reader who did not understand the social assumptions upon which their action is based. The assumption that a girl who has been raped is thereby rendered unfit for marriage with another man, and the double assumption that a man and woman must not live together unless they are married. The two novels involve the larger questions of chastity and monogamous marriage which go deeper than convention but, on the whole, it is the Victorian conventions on the subject that provide the speculative substance of the books".

Tess is the greatest victim of the conventions. The dissolution of the marriage is on account of the influence of the conventions on the mind of Angel Clare. "The convention behind the Tess Story that a woman should remain virgin before marriage is a corollary drawn from the conception of human body as the temple of the holy spirit but Hardy's arguments seem to be indiscriminately on the plain social rule and the mystic conception with their quite different degrees of permanence".

Then again Tess is the victim of conventions when she wants to get a parson for the baptising ceremony of her child. The novelist's heart seems to be in the lines when he observes rather painfully, "The baby's offence against society in coming into the world was forgotten by the girl mother. Her soul's desire was to continue that offence by preserving the life of the child".

The whole emphasis of Hardy is on the protest against the conventions of the society that have a crushing effect on the individuals. Duffin rightly observes, Hardy saw convention mounting to a place in society to which it had no right : he saw it becoming master where it should have been a servant. Clare perceives, when his eyes are opened, that his mistake has been in "allowing himself to be influenced by general principles to the disregard of the particular

instances''. The motto of Jude the Obscure which applies as to Tess of the d'Urbervilles "The letter killeth''. Rules there must be but proportion must be kept among them''.

Thus we see that the last two novels of Hardy raise certain questions of great importance. The one deals with the problem of love and the other deals with the problem of marriage.

Q. 12. Consider if Tess can be taken to be strict working out of the law of cause and effect.

Ans. If we read the character of Tess minutely we can see and we find that all her sufferings are of her own seeking. The first remarkable event in the life of Tess is her driving the horse carriage to the neighbouring town. Unfortunately the horse which is the only support of the family dies in the accident and this is the beginning of the troubles of Tess. The tragic atmosphere after the death of the horse is a pointer to the cause of death of the Prince. Tess drives the carriage a bit carelessly because she is lost in her thoughts. A sudden jerk shakes her in her seat. This awakens Tess. She finds that the shaft of the post carriage coming from the opposite direction pierces into the heart of the horse. The horse keeps standing for some time then it collapses. Tess feels that she is the cause of this tragedy. As a consequence of this happening, Tess has to go to Trantridge. She meets the seducer Alec there. Here Hardy seems to suggest that her seducer is responsible for the wrong that she, finds herself in. Really the chain of cause and effect is only apparent. It is the inner fate of Tess which is working through the events of the life of Tess.

Tess at Talbothays

The life of Tess on Talbothays is very interesting. She falls into love with Angel Clare. Her impulsive nature knows no restraints. Hardy shows how fate is directing them towards her tragic fate. She tries to reveal her past to Angel Clare. The letter that she drops into the room of Angel goes under the carpet and he gets no chance to read the letter. Had he read the letter before the marriage perhaps the story might have taken some other course. Even if Tess had the courage of concealing the past history as suggested by her mother, the outcome of the story could have been quite different. But again it was the fate of Tess

that was working into a direction which was quite ruinous for her.

Tess is the creature of the environments in which she has to live and grow. The house in which she has been brought up has very low morality. Her parents are not very virtuous. Then about her physical features everyone knows that she has followed the features of her mother. Hardy explains this point himself "but for the slight cautiousness of character inherited from her race that is just necessary to allow the touch of animalism in her flesh to respond to great external pressure''.

Then again towards the end of the novel we have strange meeting between Tess and Alec. Deserted by her husband facing great financial difficulties Tess comes to see the parents of Angel Clare. As ill luck would have it, she does not meet the parents of Angel and goes back disappointed. On the way back to Flintcomb-Ash she hears a parson whose voice seems to be quite familiar. It is Alec who has turned a parson after he has become disappointed in love affair with Tess. As soon as he sees Tess the former passionateness once again returns to him. He gives up the religious pretensions and once again becomes the the pursuer of Tess. The meetings of Alec with Tess throw a great light on the character of Tess. Again we find the same impulsiveness in Tess. She resists being once again misguided by Alec. But her weakness is her meticulous care for her family. She cannot forget the family to which she belongs. When Alec helps the family she forgets the wrong done to her by Alec and she beings to fall into the trap of Alec. Alec reaches the village of Marlott and helps the family which is in utter poverty after the death of the father of Tess. The economic degradation of the family has been particularly described by the novelist in order to show the forces that were pressing Tess to accept the things which her chaste and pure nature never wanted to accept. She has to surrender herself to the course dictated by the inexorable fate.

Her last day

We can see how Tess is a plaything of fate. The apparent working of the law of causation is there. Essentially this is the law of causation. Thus we see that Hardy has tried to develop the plot in the logical way. But this is the immanent will that works through the life of Tess.

Q. 13. Write a short character-sketch of Tess.

Ans. For the detailed answer to the question read the chapter on characterisation.

Q. 14. "The conversion of Alec d'Urberville from a lecher to a preacher is something of a psychological surprise". How far do you justify this conversion. Is he a character that is to be simply condemned or pitied upon ?

Ans. Alec is the villain of the piece. He has been presented to us in the beginning of the novel when he meets Tess on her way to Trantridge. There we see the beastly expression of the sex instinct in him. He shows his attachment to Tess even in the carriage where he has been carrying her to his mother's house. He begins to lose the sympathy of the readers when he takes liberty with Tess and makes frantic efforts to kiss her or to derive sensual pleasure from the association with Tess. He is in the grip of the instinct of sex. He cannot check himself and as soon as he gets chance to wrong Tess, he makes use of the situation. The scene where Hardy describes the rape of Tess is simply moving. Alec's vicious nature is as clear as the broad daylight.

His conversion into a pious soul is a surprising event. It is disappointment that makes him a religious man. His conversion is only temporary. As soon as he sees Tess his former cupidity overpowers him. Hardy has described this relapse into animality in the most psychological terms, "It was less a reform than a transfiguration. The former curves of sensuousness were now modulated into lines of devotional passion".

This conversion was not real. At the sight of Tess Alec became as lascivious as anything. His efforts to win her were frantic.

Villain he is but he repents his past misdeeds. The real character of Alec comes out when we meet him towards the end of the novel. It is there that we see him in his true colours. It is out of sheer repentance that he says, "No amount of contempt that you can pour upon me, Tess, will equal that I have poured upon myself". He begins to show as if he feels the pricking of conscience. We must see the inner nature of Alec. He is an impulsive fellow. He cannot check himself when once he is in the grip of love. The sex instinct tyrannises over him. If we read his character in this light it at once becomes convincing.

(For more details read the character of Alec in the chapter on characterisation).

Q. 15. Comment on Hardy's description of Nature. Which aspect of it appeals to him? Consider what use Hardy has made of nature in Tess.

Ans. Hardy is one of the greatest word painters. He has painted many word pictures. H. C. Duffin has a very significant observation to make on this point, "Hardy whose strength lies in the understanding and the portrayal of humanity can almost match this with his skill in the painting of nature. If word pictures could be hung on walls, a great gallery would be filled with Hardy's nature pieces,—large deliberate oil paintings, delicate water colours and etching whole portfolios of sketches and studies. "Hardy seems to adopt the consoling beauty of nature for his utter tragic art. He weaves the tapestry like background of nature in his novels".

His attitude towards nature

Like Wordsworth Hardy is a great lover of nature. The rich poetical temperament finds its expression in the most idyllic scenes described with such a gusto that he seems to be one with great nature poets and prose writers of England. He differs from Wordsworth and Cowper in the painting of the natural landscapes because he wants to present nature on larger canvas. He does not see the details of natural phenomenon. The lakes, mountains, hills and rills in the poetry of Wordsworth are described with perfect precision... Wordsworth begins to invest nature with living spirit. Hardy does not reach that sublimity. To him nature has not only sweet and benign aspect ; it assumes also the destructiv and demonaic role. The Egdon Heath for example is the symbol of malign forces of nature. "It is indeed the story of Egdon Heath. Egdon is not only the scene of the tale ; it dominates the plot and determines the characters. It is sentient ; it feels, it speakes, it slays. "No doubt, the Egdon has its malignant influence on the malignant destiny of mankind. It is a premonition of evil. Hardy himself makes the meaningful observation on the role of the Egdon Heath, "The imperturbable countenance of the Heath which having defied the cataclysmic onsets of centuries reduced to insignificance by it seamed and antic features the wildest turmoil of a single man".

Thus Hardy has seen both the pleasant and the evil aspects of nature. Hardy follows the methods of Thomson in nature description. His description of the valleys and hills have a penetrating power. His observation of the minute shades and colours in nature is the supreme task of his genius. Nothing can match the descriptions of the valley of Blackmoore and the valley of Froom. The contrast between the muddy and the pure clear rivers is brought out so nicely that we shall do well to quote the extracts to show the contrast. The rivers in the valley are so pure that they seem to carry the waters of the pure river of life. "Life shown to the evangelist rapid as the shadow of a cloud with pebbly shallows that prattled to the sky".

When in the sleep walking scene Angel is taking Tess in his arms towards the graveyard Hardy describes the river in the moving aspect, "The swift stream raced and gyrated under them, tossing distorting, and splitting the moon's reflected face. Spots of forth travelled past and intercepted weeds waved behind the piles".

Cazamian sums up his impressions of Hardy's attitude to nature in the following words, "He has lovingly described the elementary, grand and sad aspects of nature ; the land which appeals to him most is that which is the freest from human dwelling. He loves to paint the woods where the seasons go through the infinitely varied circles of rich pastures, the sober hills of the native districts ; the bare uplands where the furrow of a Roman road runs straight and empty to the horizon ; the gloomy vastness of the moor in which every living being vanishes as if swallowed up the depth of the centuries whose image is called up by its immobility".

We can see that Hardy describes nature in order to provide suitable background to human emotions and moods. As Tess enters into the barren region of her misfortune, the backgrounds of nature changes. It is in strict conformity with the moods of depression and sadness that Hardy describes nature at such places. All the places where Tess lives after tragic separation from Angel are described by Hardy so as to reflect the feelings of depression. The natuarl background at Stonehenge where Tess is arrested is just in correspondence with her inner feelings of hopelessness. "The band of silver paleness along the east horizon made even the distant parts of the great plain appear dark and near ; and the whole enormous landscape bore the impress of reserve, taciturnity, and hesitation which is usual just before the day".

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